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SOUSA LOPES**

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DE MARCAS COOL**

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BRANDS**



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Dissertação apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Gestão, realizada sob a orientação científica da Doutora Sandra Maria Correia Loureiro, Professora auxiliar do Departamento de Economia, Gestão e Engenharia Industrial da Universidade de Aveiro

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agradecimentos

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palavras-chave

Marca *cool*, desenvolvimento de escala, gestão de marcas.

resumo

O significado de marcas *cool* tem atraído a atenção de muitos profissionais de marketing, mas não tem despertado muito interesse em contexto académico. Este estudo reporta o desenvolvimento de uma escala de medida de marcas *cool* e o modelo baseia-se no paradigma de desenvolvimento de escalas criado por Churchill (1979). Focando principalmente numa análise exploratória qualitativa e quantitativa (duas amostras nacionais), é identificada uma escala de marcas *cool* com sete dimensões: Contemporaneidade, singularidade, experiência marcante, subgrupo, consciência social, vintage e preciosidade. A validade do constructo, validade nomológica e preditiva é testada, e são examinadas as relações da escala com outras importantes variáveis: credibilidade da marca, qualidade percebida, satisfação do consumidor, *self-brand connection* e *communal-brand connection*. Estando a maioria das dimensões da marca *cool* fortemente associadas, conclui-se esta dissertação com uma breve discussão das implicações do estudo em pesquisas futuras e também implicações na gestão de marcas.

keywords

Cool brand, scale development, brand management.

abstract

The meaning of cool brands has attracted the attention of many marketing practitioners, but little attention has been given in academia. This study reports the development of a scale measuring characteristics of cool brands and the model is grounded in the accepted paradigm for scale development provided by Churchill (1979). Based on an exploratory qualitative and quantitative analysis (two national samples), a seven-dimension scale of a cool brand is identified: contemporary, singularity, remarkable experience, sub-group, social conscience, classic and preciousness. Construct, nomological and predictive validity is examined, and the relationship of the scale with important outcome variables assessed: brand credibility, consumer satisfaction, perceived quality, self-brand connection and communal-brand connection. The positive results demonstrate the validity and consistency of the scale as well as that most of the Cool Brand Characteristics dimensions were strongly associated with the outcome variables. This dissertation concludes with a brief discussion of the implications of the study for future research and marketing practices.

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Introduction

While the phenomenon of cool brands is gaining interest in brand management (Nancarrow, Nancarrow, and Page, 2001; Southgate, 2003; Gurrieri, 2009) there is no common understanding of what a cool brand is but building cool among customers is a strategy that seems to work: "When a brand evokes the cool characteristic it highlights among the other brands because cool is the differentiation factor" (Kerner and Pressman, 2007, p.14). Despite the practical relevance of understanding cool brands, research in marketing cannot provide clarification concerning the specific characteristics of cool brands. Therefore the conceptual definition of constructs for this study includes: Cool brand as an authentic and contemporary brand related with different styles of consumers and that has a performance which needs to be validated by an audience.

Understanding the consumer, draw it, undertake it and make it loyal is increasingly important in markets more competitive and turbulent. Thus the relational marketing has gained much prominence through the contribution of the Nordic school (Grönroos, 1984; 1988) associated with services and presenting various models of interconnection between quality, image, perceived value, the consumer's trust and behavioural intention. Along came another field of interest for research and for the organizations with regard to the relationship between brand and consumer. In this context stand out names such as Fournier (1998) who developed a whole quality theory of the relationship between brand and consumer. For its part, Morgan and Hunt (1994) developed a theory of the relationship between the organization and the consumer consider as central commitment and trust. There has also been through Veloutsou and Moutinho (2009) an intention to better understand the relationship not only between the brand and the consumer, but also between different adherents of the same brand. Thus, the concern to know, identify the type of relationship to be established (Fournier 1998), find ways to generate satisfaction (Oliver, 1980), trust (Morgan and Hunt 1994), credibility (Erdem, Swait and Valenzuela 2002), and favourable image (Keller, 1993) on consumer's mind, has gain relief over the years. Although many potentially useful

constructs have emerged in the branding literature such as brand personality (Aaker 1997), brand relationships (Fournier, 1998), brand love (Ahuvia, and Carroll, 2006) and brand tribalism (Veloutsou and Moutinho, 2009), a conceptualization of cool brand characteristics appears to be lacking.

This dissertation, seeks to identify those characteristics in an effort to better understand the devotion consumers have toward brands, in this case cool brands. Moreover, the main purpose is the development of a scale to measure cool brand characteristics based on an exploratory qualitative inquiry and quantitative assessment in order to further validate the scale. This way, beyond introduction, this research is divided into 3 parts: theoretical background; scale development and conclusions. Figure 1 provides a structure of the followed process.

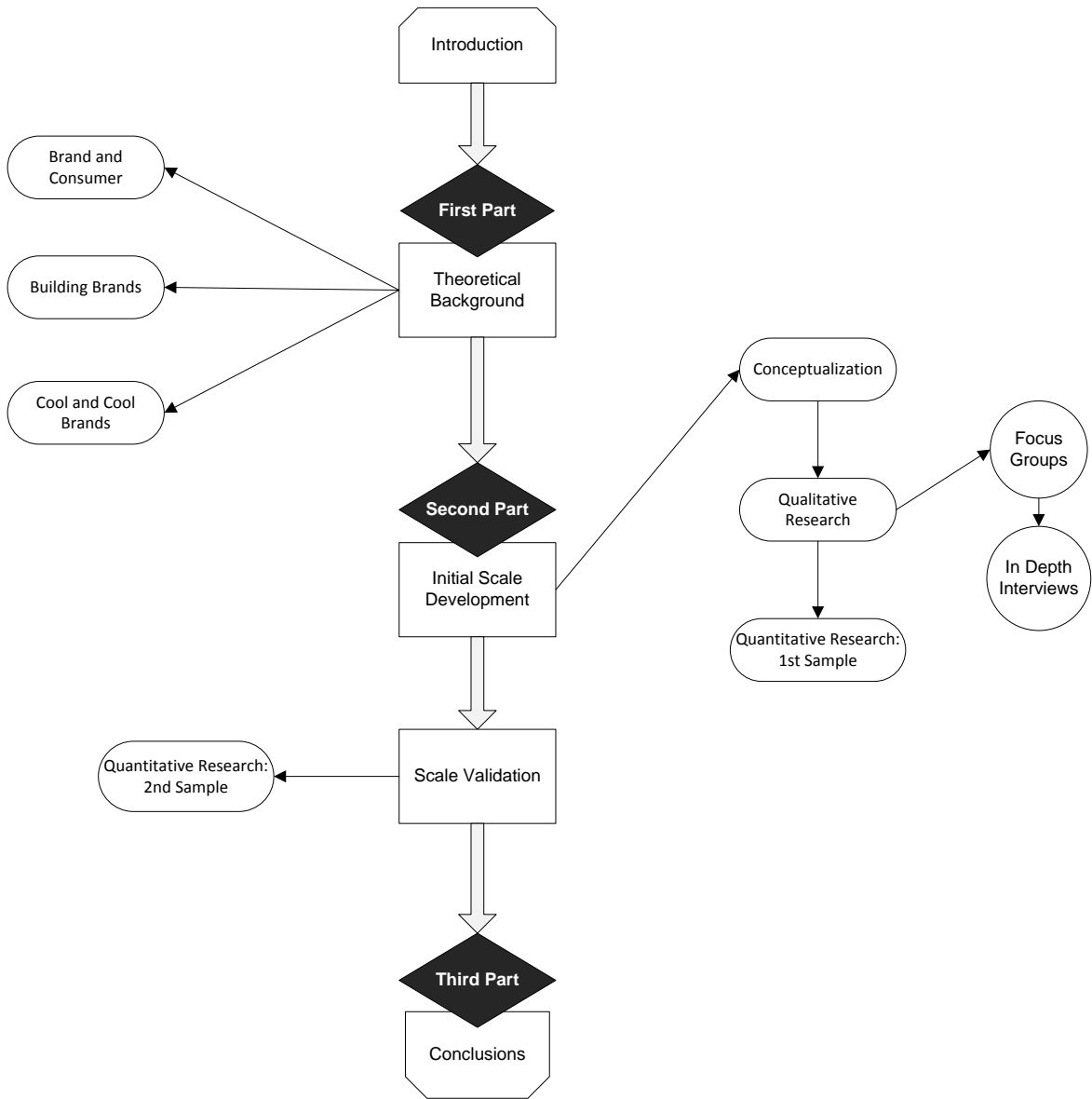
The first part is devoted to the theoretical background and is divided into three main chapters: The first chapter presents what is a brand and the possible correlation with the consumer. The concept of brand credibility, perceived quality, consumer satisfaction, self-brand connection and communal-brand connection are reported in this first part dedicated to literature review. The reasons behind the consideration of such construct lies on the results of qualitative approach provided in the second part of this dissertation. The following chapter seeks to demonstrate three processes used to build brands and chapter 3 tries to discover the cool concept as well as the cool brand concept.

The second part starts the development of the scale and our model is grounded in the accepted paradigm for scale development provided by Churchill (1979) and used by several authors (e.g. Newell and Goldsmith, 2001; Forsythe, 2006; Walsh and Beatty, 2007). Based on Edwards and Bagozzi (2000) the construct was defined as “Consumers perception of cool brand characteristics in Portugal”. This part of the dissertation is divided into qualitative research (chapter 4) and quantitative research (chapter 5). On the first one, after conceptualizing the empirical investigation follows the qualitative inquiries: focus groups interviews and in depth interviews. These inquiries generated essential items that are applied on quantitative research. Therefore, using a first sample of 416 consumers, we reached the scale refinement through exploratory factor analysis and internal consistency analysis. With the scale refined, the next step of development

process, serves to assess scale stability and scale validity through a second sample of 633 consumers. The results show the existence of construct, nomological and predictive validity.

The third and last part of the dissertation focuses on the achievements and implications for academic and professional levels as well as limitations and future research topics.

Figure 1 - Conceptual Framework of the Dissertation



Source: Own elaboration

First Part :: Theoretical Background

For this research, in order to have a solid structure, initially it is important to understand and clarify the work that has already been done around the issues that will be developed. So in this first part, we describe the concept of brand and consumer, then the concept of building brands is analyzed and finally the origin and definition of cool and cool brands are clarified. We also provide several definitions of the construct brand credibility, consumer satisfaction, perceived quality, self-brand connection and communal brand connection applied in second part of this research.

Chapter 1 :: Brand and consumer

1.1. Brand Concept

The use of the term "brand" doesn't have a well defined origin but it has become associated with the act or effect of mark e.g. animals, ceramics (Lencastre, 2007; Markating, 2009). Interestingly, the primary purpose of identifying and distinguishing products, goods or services, still persists today. Since the beginning of the 19th century that we assist at an increment of distant selling and the brand started to be the only contact between consumer and seller. And till today, we can identify brands from those times all over the world, such as Ford, Bosch, Bayer, Kodak, Coca-Cola, and Heinz. However, according to Lencastre (2007) and Markating (2009) the real mass use of the term came after the Industrial Revolution and the juridical regulation was implemented.

Brand can be defined as "a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers" (American Marketing Association, 2010) adopted by Kotler (2000) and Aaker (1991). It was identified by Chernatony and Riley (1998) 12 main themes which they thought to be an accurate categorization of the broad range of definitions of the brand in the literature: 1) legal instrument; 2) logo; 3) company; 4) shorthand; 5) risk reducer; 6) identity system; 7)

image in consumers' minds; 8) value system; 9) personality; 10) relationship; 11) adding value; and 12) evolving entity.

Kapferer (1992, p. 19) presents a holistic view of brand concept: "A brand is not a product it is the product's essence, its meaning, and its direction, and it defines its identity in time and space...". Too often brands are examined through their component parts: the brand name, its logo, design, packaging, advertising, sponsorship, image, name recognition, or very recently, in terms of financial brand valuation. But a real brand management begins much earlier, with a strategy and a consistent, integrated vision, its central concept is brand identity, not brand image (Kapferer 1992).

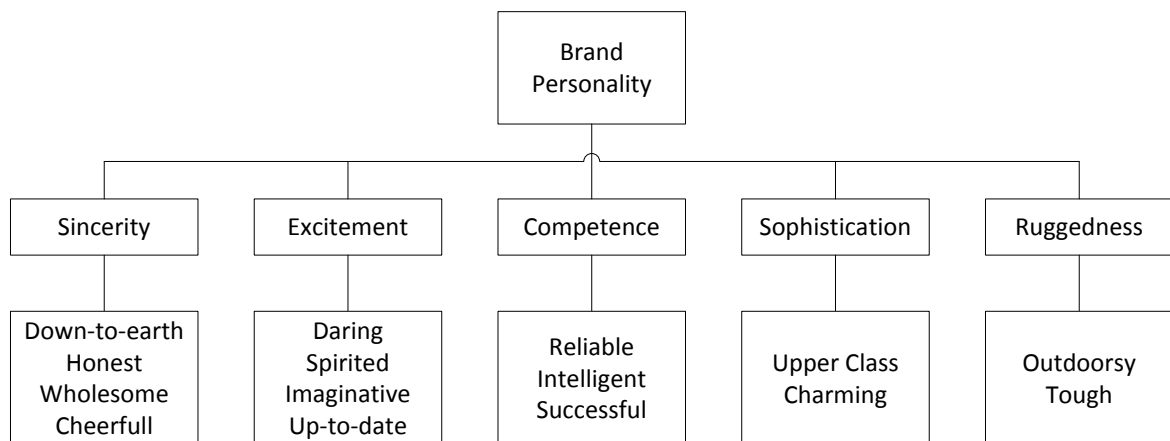
In consumer marketing, brands often provide the primary points of differentiation between competitive offerings, and such they can be critical to the success of companies. Hence, it is important that the management of brands is approached strategically as Wood (2000) referred.

Within two perspectives (corporation and consumers) from which the brand can be defined emerged two key concepts: brand identity and brand image as suggested by Chernatony and Riley (1998). Aaker (1996) defines brand identity as a set of brand associations that the brand strategist aspires to create or maintain; in turn Chernatony (1997) suggests that brand identity has to consider multiple aspects, such as the desired positioning and the personality. Facilitated by communication mechanisms (Kapferer 1997), the brand identity forms associations in the consumer's mind resulting in a brand image (Martinez and Chernatony (2004). American Marketing Association (2010) defines brand image as "a mirror reflection of the brand personality or product being, it is what people believe about a brand-their thoughts, feelings, expectations". Keller (1993) on the same line defines brand image as the perceptions about a brand as reflected by the brand associations held in consumer memory. These associations, according to Aaker (1996) refer to any aspect that link the brand with the consumer's memory and relationships are then created between consumer's personalities and the perceived personalities of brands as claimed by Fournier (1998).

Having a well thought through brand strategy is a key contribution to success in today's market. Franzen and Bouwman (2001) suggest that brands enable consumers to efficiently encode their functional and emotional values in their minds and Martinez and Chernatony (2004) add that the resulting images enable consumers to recognize the points of difference between competing brands.

Nonetheless it is important to be able to describe the characteristics of brands, as this may provide a level of understanding useful for strategic decision making. Aaker (1997) highlights the strategic importance of understanding brand personality which suggests "...can help brand strategists by enriching their understanding of people's perceptions of an attitude toward the brand, contributing to a differentiating brand identity, guiding the communication effort and creating brand equity" (Wood, 2000, p.665). The framework developed by Aaker (1997) is shown on figure 2 and the 5 main dimensions of brand personality are: *Sincerity, Excitement, Competence, Sophistication, and Ruggedness*.

Figure 2 – Brand Personality Aaker's framework



Source: Jennifer L Aaker (1997, p. 352)

Consumers perceive sincere brands as being honest, not-exaggerating, truthful, and cheerful. Similarly consumers perceive exciting brands as being daring, high spirited, imaginative, and somewhat with a cutting edge. Consumers perceive Competence from product or service reliability, and from the success image from a brand. A brand that is perceived to be sophisticated is viewed as being charming and thus fit for the upper society. Similarly rugged personality brands are perceived to have the features of being

outdoorsy and tough. Generally speaking, brand personality is likely to be more difficult to imitate by competing brands than more tangible brands attributes or service level dimensions.

1.2. Consumer and brand relationship

Wood (2000) has suggested that brand management should be strategic and holistic, as this is conducive to longevity i.e. the marketing mix should function in a way that supports the brand message. And to do so in an effective and appropriate way, brand management has to understand the consumer, attract him, compromise him and make him loyal because it is fundamental in markets more and more competitive and turbulent. Therefore, the relational marketing has gained significance through the Nordic school (Grönroos 1984; 1988), presenting different types of interconnection models between: quality, image, perceived value, trust, loyalty or behaviour intention.

Along came another field of interest for research and for the organizations that regards the relationship between brand and consumer. On this context highlights names such as Fournier (1998) that developed a relationship theory between brand and consumer where are considered 6 dimensions about that relationship: love and passion; self-connection; interdependence; commitment; intimacy; brand partner quality. Thus, the concern to know, identify the type of relationship to be established, to find mechanisms to build trust, credibility (Erdem, Swait and Valenzuela 2006) and a favourable image (Keller, 1993), on the mind of consumer becomes more and more important. Veloutsou and Moutinho (2009) developed a construct linked to aspects of the consumer lifestyle, passion of life, the collective memory of the brand and the acceptance of certain reference groups, which they called “brand tribalism”. Here denotes an intention to better understand not only between the brand and the consumer, but also between different adherents of the same brand.

An attempt to define the relationship between customers and brands produced the term “brand equity” in the marketing literature (Keller, 1993; Wood, 2000). A classification of the different meanings of brand equity was provided by Feldwick (1996)

as: a) The total value of a brand as a separable asset – when it is sold, or included on a balance sheet (brand value); b) measure of the strength of consumer's attachment to a brand (brand loyalty); c) description of the associations and beliefs the consumer has about the brand (brand image). Keller (1993) also takes the consumer-based brand strength approach to brand equity, suggesting that brand equity represents a condition in which the consumer is familiar with the brand and recalls some favourable, strong and unique brand associations. The same author argues that "brand equity is defined in terms of the marketing effects uniquely attributable to the brand—for example, when certain outcomes result from the marketing of a product or service because of its brand name that would not occur if the same product or service did not have that name" (Keller, 1993, p.1).

Therefore, it is also important to define some concepts of the relationship between brand and consumers, especially some that will have relevance on the development of the scale: *brand credibility, perceived quality, consumer satisfaction, self-brand connection and communal brand connection*.

1.2.1. Credibility

The notion of brand credibility was inspired by Erdem and Swait (1998) and is defined as "believability of the product position information embedded in a brand, depending on consumers' perceptions of whether the brand has the ability and willingness to continuously deliver what has been promised" (Erdem, Swait and Valenzuela, 2006, p.34). Among researchers, a common idea subsists that the concept of credibility has two main dimensions, namely trustworthiness and expertise. Trustworthiness implies that a brand is willing to deliver what is promised, while expertise implies that it is capable of delivering (Erdem & Swait, 1998; Erdem, Swait and Louviere, 2002; Baek, Kim and Yu 2010). Sweeney and Swait (2008) suggest that brand credibility represents the summary of brand-to-consumer and consumer-to-brand communication over time because consumers can have a relationship with the brand, and the brand communicates with the consumer (Baek, Kim and Yu 2010). Prior research (e.g., Aaker,

1991; Srinivasan and Ratchford, 1991; Erdem, Swait and Louviere, 2002) has suggested that brand credibility positively affects brand purchase intention through perceived quality, perceived risk, and information costs saved. In particular, several authors agree that higher credibility also may increase consumer perceptions of quality in so far as consumers may infer that more credible brands have higher quality than less credible brands (Wernerfelt, 1988; Aaker, 1991; Erdem, Swait and Louviere, 2002).

Credibility is one of the main aspects of quality. Although Baek, Kim and Yu (2010) based on Taylor (1996) did not explicitly use the term “credibility,” the notion is embedded in his derivation of quality from reliability and validity. Credibility also provides one more layer of information evaluation to select items that are initially judged as being of high quality.

1.2.2. Perceived Quality

In 1984, emerges the concept of total quality perceived proposed by Grönroos (1988) and Gummensson (1987). According to the authors the concept consists of the comparison between expectations prior to consumption and perceptions that occur after consumption of the service. Comparison is done both on the technical quality and functional quality on which, in turn, are influenced by the image that customers have of the organization. Drawing on Baek, Kim and Yu (2010) perceived quality refers to the consumer’s judgement which has to do with excellence or in some cases truthfulness in branding. Aaker (1991) suggests that, all else being equal, strong brands are associated with higher perceived quality, which refers to mean beliefs about quality. Tuchman (1980) considers quality as the best possible investment of skill and effort in order to produce the best results. It describes the implementation of quality as something to achieve a higher standard. Garvin (1988) shares the same opinion by stating that quality cannot be precisely defined, it is difficult to analyze and can only be recognized through experience. More recently, Tomassini, Aquino and Carvalho (2008) defined quality as something that is subjectively perceived, i.e., as a consumer perception

and not an absolute attribute. Hence it is important that companies recognize that the definition of quality is constantly evolving.

1.2.3. Consumer Satisfaction

Since satisfaction can be considered as consumer contentment consumption (Oliver, 1997) is important to mention consumer satisfaction here because this measure is somehow related to perceived quality. And accordingly, Loureiro (2006) states that satisfaction is related to post-purchase phenomena such as a change in attitudes, repeat purchase and brand loyalty. Salomon (1991) considers that the trial is formed during or after the consumption of good/service, or is an action or feeling about a certain expectation. In 1997, Oliver shows that beyond the expectations and disconfirmation, variables also perform the allocation of a local equity and emotions are considered determinants of satisfaction.

As antecedents, only two influence the choice of brands: the expectations and attitudes/beliefs, this is because the expectations reflect the view that consumers have advance on the product's performance and the attitudes/beliefs is an intrinsic part of all consumer. Regarding the consequences of consumer satisfaction, Anderson, Fornell and Lehmann (1994) allude to greater loyalty, reduced price elasticity, low transaction costs, reduced costs due to failures and to acquire new customers, increasing reputation.

It is apparent that remains an idea in common: satisfaction can be measured by the ratio between what the client received or understood and what the client expects to have or see, that is, through the confrontation between perceptions and expectations of consumers.

1.2.4. Self and Communal brand connections

“Consumers are known to form strong relationships with those brands that have values and personality associations that are congruent with their self-concept” (Swaminathan, Page and Canli, 2007, p. 248; based on Sirgy, 1982). In this way, brand

relationships can be viewed as expressions of consumers' identities (Escalas and Bettman 2003; Swaminathan, Page and Canli, 2007). "Brand connections are largely determined by the nature and quality of the interactions between a brand and its consumers" (Rindfleisch, Burroughs and Wong, 2009, p. 11) and the consumer employ both self and communal connections as a mechanism for bolstering their sense of security and to create and communicate their self-concepts. Thereby creating self/communal brand connections is gaining interest for brand managers because all brands have communal aspects (Chaplin and John, 2005; Rindfleisch, Burroughs and Wong, 2009).

1.2.4.1. Self-Brand Connection

The self-concept connection "reflects the degree to which the brand is used to express a significant aspect of the individual self" (Fournier, 1998, p. 364; Swaminathan, Page and Canli, 2007, p. 249). Belk (1988): "uses the terms «self», «sense of self,» and «identity» as synonyms for how a person subjectively perceives who he or she is and rejects any definition of what is included in the self that can apply uniformly across individuals and cultures because he believes that what constitutes the self is a subjective assessment that changes between people and over time"(Ahuvia, 2005, p.172).

Consumers can appropriate associations belonging to brands, such as user characteristics or personality traits, and incorporate them into their self-concepts. Escalas and Bettman (2003) argue that in doing so, consumers form connections between brands and their self-concepts, referred to as self-brand connections. Chaplin and John (2005) defend that common to these perspectives are three elements: "First, consumers must possess brand associations that can be related to the self, such as user characteristics, personality traits, reference groups, and personal experiences; second, consumers must possess a representation of their self-concept—such as the actual self, ideal self or future self—that includes characteristics and traits that can be aligned with those possessed by brands; third, consumers must engage in a comparison process to determine whether the perceived brand images are congruent with aspects of their self-concept" (Chaplin and John, 2005, p. 120). In a few words, "the fundamental premise of the self-brand construct

is that when brand associations are used to construct one's self or to communicate one's self to others, a strong connection is formed between the brand and the consumer's self identity" (Moore and Wurster, 2007, p.1, based on Escalas, 2004).

1.2.4.2. Communal-Brand Connection

The self also includes various levels of group affiliation. "Items that are part of these group identities are also part of the extended self to the extent that the individual identifies with the group in question and the item is important to the group identity" (Ahuvia, 2005, p.172). People have an inherent desire to communicate who they are, and according to Goffman (1959), people engage in consistent social acts, such as consumption, with the intention of communicating the self to others as Schembri, Merrilees and Kristiansen (2010) suggest. Following this idea, Escalas and Bettman (2003) defend that brands used by members of groups or aspiration groups members can become connected to consumers' mental representation of self as they use these brands to define and create their self-concepts. When brand associations are used to construct the self or to communicate the self-concept to others, a connection is formed with the brand. In particular, the same authors consider: "reference groups as a source of brand associations that lead to such connections, i.e., associations about reference groups become associated with brands those groups are perceived to use, and vice versa" (Escalas and Bettman, 2003, p.3).

Consequently, the relationship between consumers' interpretation of everyday life and social narratives forms their identities. Fournier (1998) suggests that the brand is an active relationship associate and Schembri, Merrilees and Kristiansen (2010, p.625) that "consumption of the brand contributes to the brand's positioning and inherent meaning and, correspondingly, consumption of the brand contributes to the consumer's construction of self". Ahuvia (2005) recognized that the person possession relationship is more than a two-way relationship, as others can also influence the relationship. "Using consumption to define and communicate who they are, consumers choose the product

they perceive as having a desirable (brand) personality”, (Ahuvia, 2005, p.171, based on Belk, 1988).

Briefly, consumers are more likely to develop a self-brand connection when there is a strong usage association between a reference group and the brand, and also when there is a strong connection between the reference group and the consumer’s self concept. According to Escalas and Bettman (2003), self-brand connections may lead to robust brand attitudes, that is, attitudes that are not very susceptible to change. In this context, Ahuvia (2005, p.172) argued: “Today we have a great deal of choice about who we want to be and the kind of life we want to lead” and Schembri, Merrilees and Kristiansen (2010, p.624) claimed that: “the advent of postmodernism introduces the potential for consumers to possess a fragmented and multiple sense of self”.

Chapter 2 :: Bulding brands

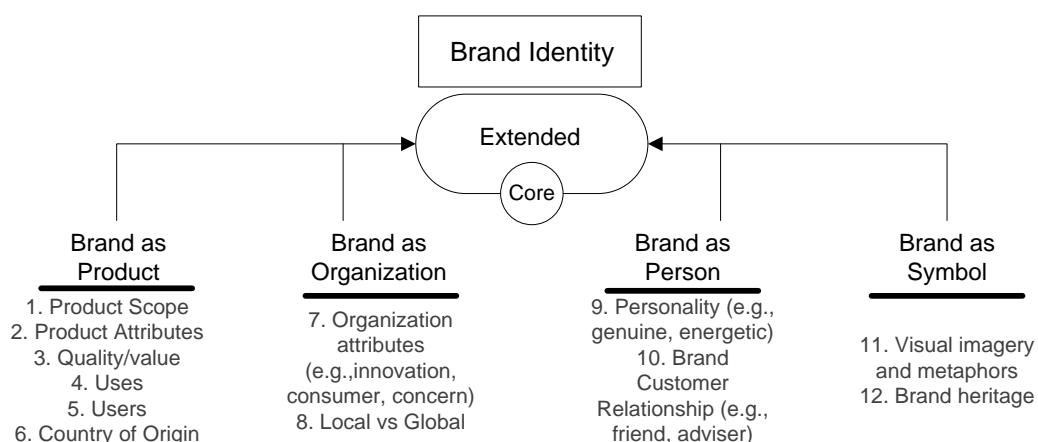
For this research it is important to realize how a brand is built. In order to become or to stay strong, brands must be true to their identity. The notion of brand image is both volatile and changing: “it focuses too much on brand appearance and not enough on brand essence” (Kapferer, 2004, p.175); and the identity concept is crucial for three reasons as Kapferer (2004) demonstrates: a brand needs to be durable, to send out coherent signs and to be realistic.

Between several authors that constructed models of building brands there are names that stand out: Aaker (1996), Chernatony (2001) and Kapferer (1992).

2.1. Aaker's brand identity planning model

Aaker (1996) in is brand identity planning model, developed around 4 different perspectives and 12 dimensions (figure 3). To help ensure that a brand identity is strong, the author tells brand strategists to consider the brand as: 1) a product; 2) an organization; 3) a person; and 4) a symbol. The purpose of this system is to help brand managers to consider different brand elements and patterns that can help clarify, enrich and differentiate a brand identity. The following perspectives are distinguished on next page.

Figure 3 – Aaker's Brand Identity Planning Model



Source: Own elaboration, based on David A. Aaker (1996, p.79)

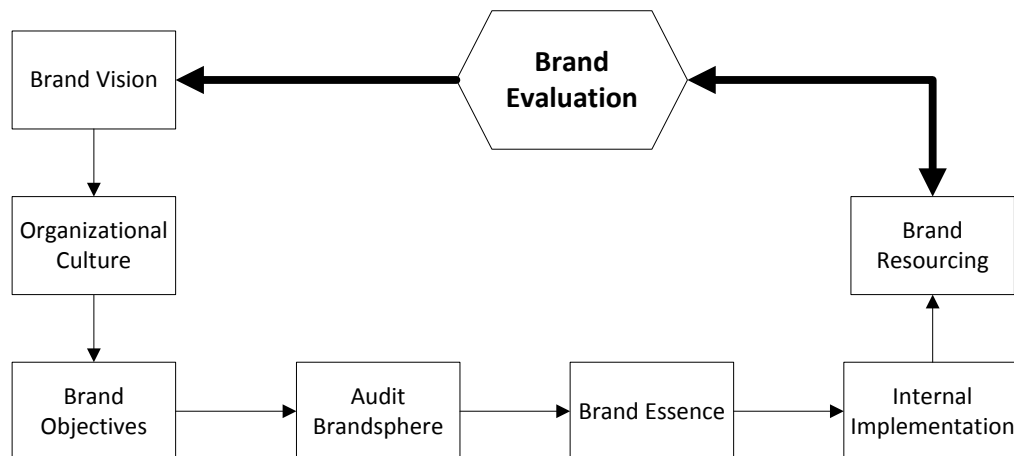
Brand as Product: The product related attributes will by nature have an important influence on brand identity due to the fact that they are linked to user requirements and product experience. However, Aaker (1996) argues, that the goal of linking a brand with a product class is not to gain recall of a product class when a brand is mentioned. It's more important, he claims, for customers to remember the brand when there is a relevant need to the product class. Six dimensions are addressed within this group. **Brand as Organization:** By looking at the brand as an organization, brand managers are forced to shift their perspective from product to organization attributes. Such organizational attributes as innovation, a drive for quality and concern for the environment are created by the people, vision, values and mission of the company. Drawing on Aaker (1996) the organizational attributes are more resistant than product attributes and this group consisted of two dimensions. **Brand as Person:** Like a person, a brand can be perceived as having a unique personality, and this is a very distinctive brand element. Aaker (1996) addressed two dimensions within this group and suggests that brand personality can create a stronger brand if: 1) create a self-expressive benefit in customers; 2) form the basis of a relationship between customers and the brand; and 3) helps communicate a product attribute and thus, contribute to a functional benefit. **Brand as Symbol:** Can capture almost anything that represents the brand, a strong symbol can fulfil an important and even a dominate role in brand strategy. Aaker (1996) highlights three types of symbols: visual imagery, metaphors and the brand heritage. Elevating symbols to the status of being part of the identity reflects their potential power.

As suggested by Aaker's model, brand identity consists of a core identity and an extended identity. It is central for the success of the brand to contain associations that are most likely to remain constant as the brand evolved over time. The extended identity includes elements that provide texture and completeness. A reasonable hypothesis stated by Aaker (1996), is that within a product class, a larger extended identity means a stronger brand-one that is more memorable, interesting and connected to customers' lives.

2.2. Chernatony's process for building and sustaining brands

Figure 4 presents the strategic process of building and sustaining brands developed by Chernatony (2001). This model is an interactive process that forces brand managers continually to reconsider ways in which they can creatively capitalize on ideas developed at earlier stages in the process. It enables managers to appreciate where their strategies are inappropriate and helps them change opinions. To be adopted, this model should have a company-wide perspective. Once a brand has been developed, a feedback process should be provided, from which further improvements can be planned to sustain the brand. Each step of the model will be considered below.

Figure 4 – Chernatony's process of building and sustaining brands



Source: Adapted from Chernatony, L. (2001, p. 34).

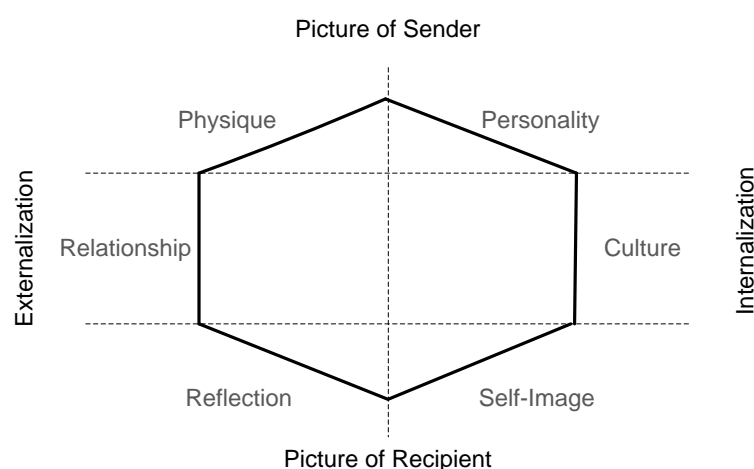
The **brand vision** indicates the long-term strategy. It must excite staff, encourage their commitment and enable them to interpret how they can contribute to success. There are three components of brand vision: 1) the envisioned future (what type of brand environment would be ten years ahead?); 2) the brand purpose (considering brand consequences); 3) the brand's values. **Organizational culture** can provide a brand with a competitive advantage and can be characterized using the three-component model proposed by Schein (1984) that are visible artefacts, values, and basic assumptions. The most superficial level is the visible artefacts level (e.g. logo, staff, uniform) these artefacts should be the visible manifestations of brand's values. From the brand vision should

emerge a sense of direction for the brand (**brand objectives**) and it may be helpful to think of a two-stage process: Set a long-term brand objective, and then broken down into a series of shorter-term steps. **Audit Brandsphere:** By auditing each of the forces (corporation, distributors, macro-environment, competitors, and customers) of a brand separately, more powerful strategies can be devised which capitalize on the positive forces and avoid the retarding forces. Analysis becomes combined with creative insights to conceive the core of the brand (**brand essence**). To implement it a suitable value delivery system is needed to support both the functional and the emotional aspects of the brand. There are 8 components that can be used to characterize the brand essence: Distinctive name, sign of ownership, functional capabilities, service components, risk reducer, legal protection, shorthand notation and symbol feature. **Brand evaluation:** Brands are complex multidimensional entities, and thus to use just one measure, such as sales, gives a superficial evaluation.

2.3. Kapferer, The six facets of identity

Kapferer (1997) has developed a brand identity prism where he distinguishes a sender and recipient side, plus an externalisation and internalisation side. The 6 identity facets (figure 5) express the tangible and intangible characteristics of the brand and give it a unique authority and legitimacy of values and benefits.

Figure 5 – Kapferer’s Brand identity prism



Source: Kapferer, J. (1997, p.100)

The 6 facets define the brand identity from different perspectives, set the boundaries within it are free to change or to develop in time and can be described as:

Physique (exterior tangible): Physical qualities are the starting point of branding and for this reason it forms the brands backbone (e.g. colour, form, brand qualities). It is made of combination of either salient objective features or emerging ones. **Personality (internal intangible):** It forms the character; there is an inclusion of emotional aspects on the physical aspects associated with the products category. **Culture (internal intangible):** Serves to integrate the brand into the organization which is essential in differentiating brands. **Relationship (external, tangible and intangible):** Identifies the way the brand connects to its customers. **Reflection (external intangible):** Reflect the customer's wishes of being seen as a result of using a brand. A brand will always tend to build an image of the buyer which it seems to be addressing. **Self-image (external intangible):** A brand speaks to our self-image, so through our attitude towards brands, we indeed develop a certain type of inner relationship with ourselves.

The brand identity prism demonstrates that these facets are all interrelated, form a well structured entity and help brand to communicate.

Chapter 3 :: Cool and Cool Brands

Since the aim of this dissertation is to understand the cool concept in depth and then start the development of the scale, in Chapter 3 we will review literature related to the concept, term, origin and meaning of cool and cool brands.

3.1. Origin of Cool

“Cool” has been transported to America with slavery and it remains identifiable today after passing from African American English into Standard English slang as Perry (2004) claims. Cool in the late 19th century meant good, fine or pleasing. In the beginning of the 20th century the meaning raised to calm, self-possessed, aware and sophisticated. Drawing on Breckenfeld (2009), even though jazz music in the middle of the forties used the word to describe the notions that cool jazz was an emotional detachment, it probably first appeared as a title in Charlie Parker’s Cool Blues, released in 1947. It also should be referred the launch of the word in popular vernacular that according to Breckenfeld (2009) occurred with Miles Davis with the album “Birth of the Cool”. It then spread generally through society via the jazz scene in the fifties and the meaning of cool at those times was related to fashionable (Harper, 2011), chic or with it (Pountain and Robins 2000).

3.2. Evolvment of Cool

Among the sixties hippies, “cool” took on a slightly narrower meaning of a calming down to better deal with a problem and then, punk explosion of the seventies appeared with the same word. Frank (1997) argues that during the sixties and the seventies the impact of the US liberal movement and counterculture was symbolized by the adoption of hippie fashion, which further led to the acceptance of cool by the mainstream. In short, “cool has moved from an attitude for the marginalized to an attitude for both literal and lifestyle outsiders” (Southgate, 2003, p.458). However, it was the hip-hop culture of the

eighties and nineties that restored to cool those transgressive and defiant connotations that it still bears for many teenagers nowadays (Pountains and Robbins 2000).

Each generation can be defined by its coolest actors, musicians, fashions, and trends. “Cool was determined by the innovators that were most often the rebels of society, who in some way threatened the establishment and were able to deliver this message through their music, acting, and, perhaps most important, their image” (Breckenfeld, 2009, p.XV). In the last two decades and according to Rahman, Harjani and Thoomban (2009), cool has been linked with consumerism as people have become more materialistic and use brands to define their identity.

We could not find a suitable explanation for why this word has remained in our everyday language for more than 50 years without anyone being tired of it. In fact, instead of dating us using, cool make us appear extremely contemporary. Even dating back to its usage in African American English, it always had a positive connotation (Breckenfeld, 2009).

Along the years it took on symbolic representation, specifically through fashion, music, hairstyle and drugs (Gurrieri 2009). Cool has been significantly shaped by European influences, not least by British popular music and humour (Pountain and Robins 2000). This symbolism is argued to be the vehicle through which organizations later modified and exploited cool, changing its meaning to aspirations of individuality, distinction and positional status.

Nancarrow, Nancarrow and Page (2001) claim that the diffusion of cool is inevitably connected with the process of diffusion of innovation and particular, with early adopters, especially in new technologies, fashion or leisure products. Some people (e.g., style leaders, taste makers, opinion formers) inspire new modes and styles of consumption and these are the people who have a crucial role in the innovation process.

3.3. What is cool?

The question probably doesn't have an answer in a few or exact words, but everybody knows it when they see it as Breckenfeld (2009) assumed. Cool has emerged in

many different societies, during different historical epochs, and which has served different social functions, but is nevertheless recognizable in all its manifestations as a particular combination of “three core personality traits, namely narcissism, ironic detachment and hedonism” (Pountain and Robins, 2000, p.26) but also as a form of “cultural capital that increasingly consists of insider knowledge about commodities and consumption practices as yet unavailable to the mainstream” (Nancarrow, Nancarrow and Page, 2001, p.315). “The word cool may not be cool anymore, but it still seems the best word to describe that elusive, exclusive quality that makes behaviours and objects so hip, desirable and symbolic of «being in the know»” (Bird and Tapp, 2008, p.20).

In literature, a lack of consensus exists as how to conceptualize cool (Gurrieri, 2009) but Breckenfeld (2009, p.3) would say that “it is a one-size-fit all word that can be used anytime someone wants to convey positivity so that the person using it knows that the listener knows exactly what the speaker means”.

“Cool is used in regards to anything that is trendy, socially preferred, or accepted”; “it is a word now used as a universal term of approval among young people” (Pountains and Robbins, 2000, p.30) and it is a fashion word for this generation. Rahman, Harjani, and Thoomban, (2009) argue that cool is an individual opinion about a person, object, and action. The same author, also suggests that to be cool it needs to be fashionable and willing to support several of the latest trends, to be trendy and experiment with different kinds of looks, and this is how a person can be considered hip, hot, sexy and hence, stylish. Pountain and Robins, (2000) defend that distinctive clothes and haircuts have always been key signifiers of cool, but that doesn't make it purely a matter of fashion, it penetrates deeply. If cool is being distinctive, “thus what is cool is constantly changing in response to being adopted by the masses” (Rahman, Harjani, and Thoomban, 2009, p.5) “because it is also a performance which needs to be validated by an audience who maybe friends, colleagues, family or even the outside world” (Rahman, Harjani, and Thoomban, 2009, p.4, based on Belk, 2006). Shortly, the analysis of cool meaning by Rahman, Harjani and Thoomban (2009) resulted in seven themes: stylish, amazing, eye-catching, entertaining, sophisticated, composed and unique.

But will it be the same when it comes to brands? And how does a brand get its message through such a chaotic delivery system? “The good news is that somehow, the innovators can still determine what is cool, and when certain people in the delivery system catch on, it becomes hot” (Breckenfeld, 2009, p.XVII). With this research we try to facilitate the cool brand analysis through the development of a Cool Brand Characteristics scale, but for now it is essential to understand what has been done on literature.

3.4. Cool Brands background

What brand owners need to consider is how their brands can reflect the way their targets express a virtue (Southgate, 2003). Despite this growing interest in cool by practitioners, academic studies examining cool in consumer culture are extremely limited. The most penetrating to date, by Nancarrow, Nancarrow and Page (2001), explores the use of style leaders to associate products and services into mainstream. This analysis is limited only to the role played by style leaders and does not consider the actors involved in the process. Gurrieri’s (2009) work aims to overcome those gaps by offering a discursive investigation into the construction of cool that considers the role of marketers, the cool hunting agencies they employ and consumers who are both involved in the process and are the intended target audience. With this research we try to overcome these gaps developing a scale to assess whether a brand is cool or not.

3.5. What makes a brand cool?

According to Breckenfeld (2009, p.XX) the answer for this question can be only one word: “celebrities”. We would say that the answer is not so simple. The cool is concerned with an overall approach to life and this “has the apparently paradoxical affect of forcing concerns of the cool into every possible aspect of life” (Southgate, 2003, p.459). Life that in a certain way is an experience, can be an attitude or personality type, hence are people rather than commodities that create cool (Nancarrow, Nancarrow and Page, 2001). Cool is a quality of people, not of objects and objects can only be said to be cool as much as cool people use them as Southgate (2003) suggested. We consider the

positioning being the essence of brand marketing and for a brand who wants to be cool it has to be strongly connected to people to get it, because cool is deeply concerned with personal relationships. "Cool people need to be outwardly expressive and socially engaged" (Southgate, 2003, p.456) and they can only be cool by defining their relationships with other people in a cool manner. Cool is when a person is easygoing and gets along with everyone, but in the other hand, cool is relaxed, calm, and peaceful (Allegro, 2010). Along with the desire of experiences that are more personal, the increased desire of interactivity with brands could be understood as a need to penetrate into corporate social networking (Allegro, 2010).

So a cool brand must be "exposed to the widest possible audience, who will publicly or secretly aspire to be like them, or who want to be associated with them" (Breckenfeld, 2009, p.1). Brands have to be aware that for consumers, cool represents aspiration and status, being the summation of all that we aspire to. Cool is not an image, a way of looking, talking or doing, cool is a way of being (Pountains and Robbins, 2000). A discourse of social network was drawn on by all actors in constructing an identity of coolness for a brand. "Cool hunters and marketers constructed a brand as only being cool when it was associated with networks of people or organizations that were recognized as being cool. Consumers constructed a brand as being cool when it was associated with cool people, namely those who operate at higher levels of the cool status hierarchy" (Gurrieri, 2009, p.6).

According to Breckenfeld (2009) for a brand to be thought of as cool, it has to have at least two things going for it: first, the brand has to be imbued with the rebel spirit; second, it has to be unique when compared with the norm of the day. The authors of (Gurrieri, 2009; Nancarrow, Nancarrow and Page, 2001; Allegro, 2010) other studies drew on a discourse of unconventionality in constructing a brand as cool through leveraging associations of being non-mainstream, controversial and sub-cultural. They preferred the alternative to the mainstream, sought insider knowledge rather than the easily accessible and liked specialist genres. But the truest hallmark of cool behaviour according to cool hunters and style leaders is authenticity (Southgate 2003; Nancarrow, Nancarrow and Page, 2001). Related to authenticity, it is important to state that cool people often set

trends: "The uncool will be doing tomorrow what the cool is doing today" (Southgate, 2003, p.455). So, progressiveness is imperative in constructing a cool identity for a brand (Gurrieri, 2009) such as being at the cutting edge and innovative (Allegro, 2010). According to Southgate "we are all familiar with the precepts of the model that divides the population into innovators, early adopters, later adopters, the early and the late masses, and naturally, by the time the uncool masses have adopted an idea it will have become necessarily uncool and the cool person is given no choice but to move on" (2003, p.455) that is why "cool people's next move seems arbitrary" (2003, p.460).

Another cool's concern is the elegant expression of good actions, which demands an aesthetic sense as Southgate (2003) argues. Cool is also presented as one sophisticated theme, "the concept cool is expressed in a subtle rather than an overstated manner, it defines something that is nice, elegant and good in its own unique way" (Rahman, Harjani and Thoomban, 2009, p.19). Another observation is that luxury goods, with some exceptions, are no longer considered cool. This gives greater weight to trends over more rational shopping processes and that the flow of the experience is more important than possessing the product in order to live it (Allegro, 2010). Therefore, being cool provides a new understanding of luxury or status and a cool experience helps people's referential status and moves away from the traditional idea of luxury.

Other characteristics came out from literature reviewing such as it is expected from cool brands high standards of design, creative work and some exclusivity (Nancarrow, Nancarrow and Page 2001). This exclusivity can be understood with the products that are not available on the market and with that comes a strong desire to consume to feel exclusive. Cool brand is also something unlike anything else, being unique as it was said before, and it should leave a mark on the customer-company experience and relationship between people (Allegro, 2010). It is all about the experience to be lived (Allegro, 2010) such as "Tequila" that have a specific ritual and is remembered for the ritual of drinking it.

The theoretical background also provided that may exist different types of cool brands. Nancarrow, Nancarrow and Page (2001) suggested it based on their research that presented two different types of cool brands: Jack Daniels (American icon, cult drink,

authenticity, very cool); Absolut Vodka (Hardcore values, minimalist, exclusive, and the ultimate cool drink), both cool but totally different.

According to Southgate (2003), the cycle that is being increased is not the cycle of cool itself, but the cycle of cool consumerism. People recognize that they believe in brands even though that is far from making them loyal to these brands (Allegro, 2010). The fact that the brand transmits a promise is recognized, it is useful and it communicates adequately. The issues of sustainability and social responsibility remain on the “to do list” for brand managers. Again, it is not what they say they do, but what they are actually doing because despite being cool brands, people admit that they should visibly work on issues of sustainability and social responsibility as Allegro (2010) suggested.

A research on internet allowed discovering a cool brand’s British web site that “is an annual initiative to identify and pay tribute to the nation’s coolest brands” (website¹). To assess cool brands, the expert council (style leaders, media movers and shakers and creative thinkers) were asked “In these ever-changing times, what, exactly, constitutes cool?” The following six characteristics were used to describe cool: stylish, innovative, originality, authenticity, desirability, and uniqueness.

¹ Assessed on November 5th, 2010: <http://www.coolbrands.uk.com/>

Table 1 – Definition in dictionaries

Dictionary	Date	Definition of the word “cool”	
Penguin, English Dictionary	2001	Informal poise or composure; Informal the quality of being impressively or fashionable or attractive.	
Oxford, English dictionary	2002	Noun: Composure, relaxedness; Adjective: Restrained or relaxed in style; characteristic of those who favor relaxed music; stylish; excellent.	
Longman, English Dictionary	2008	Said in order to show that you agree with something or that it does not annoy you; Said in order to show approval, especially of someone or something that is fashionable, attractive or relaxed; Calm and not nervous or excited.	
Cambridge, Dictionary	2008	Informal good, stylish or fashionable; Calm; Exclamation informal used when you like something or agree with something	
Online Etymology	2011 ²	Slang use for "fashionable" is 1933, originally Black English, said to have been popularized in jazz circle.	
		Translation of the English word “cool” to Portuguese	In English
Porto Editora	2011 ³	<i>Fixe, porreiro, espectacular, fantástico; (Aparência): sofisticado, elegante;</i>	Cool, great/cool, amazing, fantastic; (appearance): sophisticated, elegant
		Definition of the word “fixe” (cool) in Portuguese	Translation to English of the meaning of “fixe”
Porto Editora	2011 ⁴	<i>Simpático, agradável, exprime prazer, entusiasmo, satisfação, alegria, excelente, ótimo, maravilhoso.</i>	Sympathetic, pleasant, pleasure, enthusiasm, satisfaction, cheerfulness, excellent, great, wonderful.
Priberam (DLPO)	2011 ⁵	<i>Agrada, tem qualidades positivas; inspira simpatia; usa-se para exprimir satisfação.</i>	Pleasing, have positive qualities; inspires sympathy; used to Express satisfaction.

Source: Own elaboration based on cited dictionaries

After exploring all theoretical background, and to have clarified the main theme of this research, we are now ready to move on to second chapter and begin development of the scale.

² Assessed on October 4th, 2010 in:

http://www.etymonline.com/index.php?term=cool&allowed_in_frame=0

³ Assessed on October 4th, 2010 in: <http://www.infopedia.pt/ingles-portugues/cool>

⁴ Assessed on October 15th, 2010 in: <http://www.infopedia.pt/lingua-portuguesa/fixe>

⁵ Assessed on October 15th, 2010 in: <http://www.priberam.pt/DLPO/default.aspx?pal=fixe>

Second Part :: Initial scale development

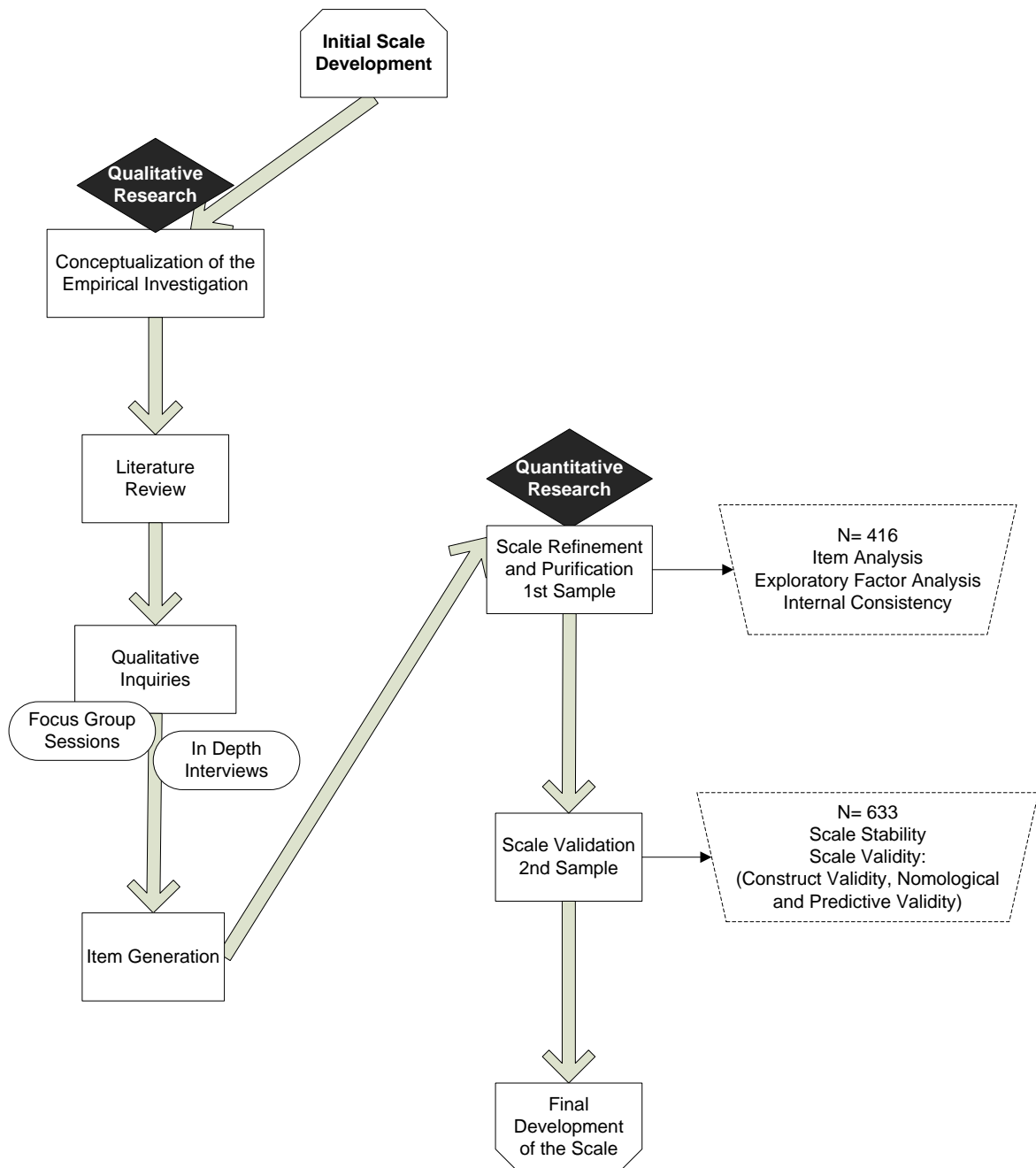
Our model is grounded in the accepted paradigm for scale development provided by Churchill (1979) and used by several authors (e.g. Newell and Goldsmith, 2001; Forsythe, 2006; Walsh and Beatty, 2007) in the development of scales and also other scale-development studies (Arnold and Reynolds, 2003; Netemeyer, Bearden and Sharma, 2003; Worthington and Whittaker, 2006) were followed. To develop the scale we have to go through different stages and the process is divided into two main parts: Qualitative and quantitative.

The qualitative research initiates with the conceptualization of the empirical investigation (chapter 4.1). Then, based on literature review (already done on chapter 3) two types of inquiries were used (chapter 4.2): Focus Groups Sessions and In Depth Interviews. These procedures are essential to generate characteristics that may define cool brands and therefore, these items are all clustered on a “pool items” (chapter 4.3).

On quantitative research, we analyzed the items generated in two different surveys with two different samples of consumers, N=416 and N=633 respectively (chapters 5.1 and 5.2). The statistical analysis allows the refinement, purification and validation of the scale. In order to finalize the process of developing the scale, achievements are explained on the third part.

Figure 6 provides a flow chart of the scale development procedure employed in this dissertation and all process are discussed in subsequent sections.

Figure 6 – Scale Development Process



Source: Own elaboration

Chapter 4 :: Qualitative Research

The main objective with this type of research is to identify cool brand characteristics (items) and to identify it we draw on the literature in marketing and other fields and supplement it with findings from qualitative interviews.

According to Denzin and Lincoln (2005), qualitative researcher deployed a wide range of interconnected interpretive practices, helping to get a better understanding of the subject (what a cool brand is) in the beginning of the development of scale. The word qualitative implies an emphasis on the qualities of processes and meanings that are not experimentally measured in terms of quantity, amount, intensity or frequency (Denzin and Lincoln, 2005). In contrast, quantitative studies emphasize the measurement and analysis of casual relationships between variables (Denzin and Lincoln, 2005)

Qualitative research blends with quantitative measures to provide a more thorough understanding of the consumer. According to Gates and McDaniel (2010) it is becoming more common for marketing researchers to combine qualitative and quantitative research into a single study or a series of studies, and the same author argues that the qualitative research can improve the efficiency of quantitative research.

Denzin and Lincoln (2005), in his original formulation of triangulation, saw the combining of research strategies with better results. The assumption was that the data generated by two approaches, which were assumed to focus on the same research problem, were consistent with and can be integrated with one another.

Qualitative data are more difficult to describe, they are said to be subjective, which indicates that they could be hard to classify or score. Usually these data are gathered from interviews, observations, or documents. Quantitative researchers also gathered these types of data and are said to be objective, but they usually translate perceptions, feelings, and attitudes into numbers by using rating scales as suggested by Morgan and Gliner (2000).

4.1. Conceptualization of the empirical investigation

First step of scale development process is the conceptualization of the empirical investigation. The construct of theoretical interest is clarified; its objective, attribute, rather entity and its conceptual definition is explained.

4.1.1. Conceptualization of the constructs

Step one is to conceptualize the constructs and specify the domains associated with cool brand (Churchill, 1979). Based on Edwards and Bagozzi's (2000) definition of a construct as "a conceptual term used to describe a phenomenon of theoretical interest", we define our construct as "Consumers' perception of cool brand characteristics in Portugal". Consistent with Rossiter (2002), this definition describes the construct in terms of the objective (Portugal), the attribute (characteristics of cool brands) and rather entity (consumer). Conceptual definition of constructs include: Cool brand as an authentic and contemporary brand related with different styles of consumers and that has a performance which needs to be validated by an audience.

According to Churchill (1979), the next step in the procedure for developing better measures is to generate items which capture the domain as specified. Those techniques that are typically productive in exploratory research such as literature review and experience surveys are productive here.

4.2. Qualitative Inquiries

Literature review was taken into consideration on chapter 3, so the next step of development process is qualitative interviews that are considered here. We conducted focus groups sessions, in depth interviews with specific consumers, and we also conducted an expert opinion of generated items (reported has being part of in depth interviews).

To analyze focus groups and in depth interviews data we used a conventional technique for qualitative research as Seale et. al (2004) suggests - content analysis – that

is based on examination of the data for recurrent instances of some kind; these instances are then systematically identified across the data set, and grouped together by means. As Krippendorff (1980) argue, if the results of a content analysis are to be empirically meaningful, it is necessary to identify the forms of ideas, values and attitudes to which content analysis attend. Relating the classification and categorization is necessary to try to find patterns, trends and differences on the information.

4.2.1. Focus Groups

Prior to the late seventies focus groups research was a market research tool, and most published studies were in the field of business and marketing (Greenbaum, 1998). One reason for the contemporary popularity of focus groups in social science research is the flexibility of the method. Focus groups can be used as a stand-alone qualitative method, or combined with quantitative techniques as part of a multi-method project (Seale et. al, 2004) like in this dissertation. For the development of the scale, focus groups are most useful because they produce new results that would not be possible with the standard methods as Morgan (1996) suggests.

Focus groups consists of individuals, who have been assembled to discuss a particular topic, in this case cool brands, and it is based on a series of questions. The technique is suited for exploratory purposes, as questions with an open-ended nature can be examined. Drawing on Morgan and Krueger (1998) the information gained consists of experiences, opinions, ideas, and motivations for behaviour, rather than figures and facts.

4.2.1.1. Focus Groups Sessions

We conducted four sessions of focus groups and according to Zeller (1993) most projects consist of four to six focus groups sessions because after it is when data become saturated and little new information emerges after the first few groups. The use of segmentation to create groups that consist of particular categories of participants is a longstanding practice (Morgan and Krueger, 1998) and considering it, focus groups sessions were developed for this research with individuals from different study areas such

as design, marketing and sports what allowed us to have different perspectives. Small groups (between 4 and 10 participants) make it easier for moderators to manage the active discussions (Morgan and Krueger, 1998) and as Seale et. al (2004) suggest, the researcher generally acts as a moderator for the group and that was done in these sessions without any major problem.

The first focus group was realized with 4 design students, the second one with 4 marketing students and 1 sports student and both of them were leaded in Comenius University of Bratislava in Slovakia. The third one was at Aveiro University in Portugal during a class with 8 students of Marketing Masters. The last one was with 5 regular consumers from different areas (history, marketing, economics and technologies) from a major city in the north of Portugal, Porto. All participants were ages between 22 and 28, and came from England, Finland, Poland, Portugal and Slovakia. Their participation was voluntary without any kind of monetary incentive and the atmosphere in all focus groups sessions was informal and relaxed.

Table 2 – Characterization of Focus Groups Sessions

Session	Participants	Participants	Duration (min)	Local	Place	Date
1 st	Design students	4	60	Living room	Slovakia (Bratislava)	November, 2010
2 nd	Sports and Marketing students	5	45	Living room	Slovakia (Bratislava)	November, 2010
3 rd	Marketing master students	8	45	Classroom	Portugal (Aveiro)	November, 2010
4 th	Regular consumers (<i>Marketing, Techs, History, Economy</i>)	5	60	Cafeteria	Portugal (Porto)	January, 2011

Source: Own elaboration

Prior to beginning each focus group the participants were informed of the purpose and procedure of the study. This initial information included the roles of the participants and also the methods of maintaining the anonymity and their privacy. Only the sound of all focus groups sessions was recorded.

The moderator's involvement in the discussion was little structured and that means that the group could pursue its own interests (Morgan and Krueger, 1998). It was

used the questionnaire guide shown on table 3 not to miss any relevant topics and the moderator only focused on keeping the discussion flowing, enabling group members to fully participate (Seale et. al, 2004) using always neutral questions. The discussion was guided trying to understand the meaning of cool, cool brands, what is behind them and what makes people think whether a brand is cool or not.

As it was said before, the voice of the intervenient of all sessions was recorded, the data transcribed preserving the words spoken, and then analyzed.

Table 3 – Focus Groups’ Questions

Questions	
1	What characteristics do you associate with cool and cool brands?
2	What makes a brand to be cool?
3	Examples of cool brands?
4	Cool brands vs Uncool brands.
5	Can it be cool for all age-groups?
6	Different social groups have different kinds of cool brands?
7	Is it cooler when it is not main-stream?
8	Are there different types of cool brands?
9	Do you buy cool brands? Why?
10	Associations with cool brands (image, credibility, satisfaction, attraction, trust)

Source: Own elaboration

4.1.2.2. Focus Groups Results

After translating the Portuguese focus groups sessions to English, the next step was to apply the content analysis referred earlier and it was produced a relatively systematic and comprehensive summary of the data set as a whole. The key themes and illustrative quotes from data were then identified. The aim is to turn words into topics, logical prospects. Therefore, after the four focus groups interviews, we conclude some ideas that are presented here. In this section quotation marks are used to refer words of the participants.

Initially, it was important to realize that the word cool is understood, accepted and used by all participants in the focus group sessions. In Portugal the word cool is also translated as *fixe* and this was essential to clarify once that on the second part of this

dissertation, the surveys will be applied in Portuguese. In all focus groups sessions participants agreed that a cool brand encourages positive and nice memories (usually related to youth, and friends) and in some way some of them were emotionally involved with the brand. At least in two sessions participants agreed that “a cool brand is related to people and relationships”, the product or service has to be “different, relaxed, and it has to be emotionally connected with people to be cool”. Participants of one session chose a cafeteria as being a cool brand and they affirmed that brand was nice, calm, cosy, restricted so that they could avoid the mainstream and “that is the way that all cool brands should be: not mainstream”.

The most repetitive word in all focus groups sessions was “authentic”, a brand to be cool has to be authentic, and one respondent added that “cool brands don’t try to be cool and they are just what they really are”. When participants were asked to think on what make it authentic, they realized that a cool brand is also different, distinct, that it is unique, without comparison with any other brand, and one participant said that “a cool brand don’t pretend to be someone, it is just what it is and that makes it authentic”. Someone referring to Apple said: “the product itself doesn’t seem like cool in a certain sense of coolness, but I guess what makes it so cool it is that I found it so early, a distinct, artistic and alternative brand”. The cafeteria was also cool for participants in that focus group session, because “the ritual of going there at a certain moment with the same people makes it special”. A cool brand is characterized from its comfort when it is associated to the routine and ritual, when it happens “the simplicity and the familiar environment of the brand make it cool.”

The interviewed were asked to think in specific cool brands and why they thought was cool. Some brands appeared immediately, like Nike “the campaigns are amazing”, Adidas “it’s so clean and colourful”, Apple “this one is more than cool, is philosophical”. Nike and Apple: “Creates a lot of happening around the world, people become crazy because of that” and the products made by these brands can inspire millions around the world. “A cool brand can set trends, inspire clients”. Levi’s, Sisley, Amazon, Jack Daniels, were also brands that were mention as being cool brands. Jack Daniels “is cool because of the tradition, the bottle and the logo which is very special and recognizable”. “Absolut try

to make money and easily through the marketing campaigns we see what they are doing, they are not hiding it but the cool ones manage to hide that behind some values”.

Red Bull and Coca-cola were also two brands mentioned to be cool but the interviewed didn't agree on those two brands. “For me is the most uncool of the drinks (Redbull), because the image that I get is teenagers drinking it and playing games”. Other respondent argued that Redbull is cool and coca-cola not, “coca-cola is so ordinary, is for everyone, and it's not a cool drink, Redbull is trying to make it more cool is more adult”. So from this short description is possible to understand that there are people having different opinions on two cool brands. “The new, crazy or contemporary can be cool (red bull), but also the classic can be as coca-cola where the coolness is in a certain level for decades”. So we can say that a brand to be cool has to be connected with the personal style and values of the consumer.

When a brand is connected to the environmental and social causes and it is aware of it, it helps the brand to be cool, because “it's a positive trend that society is facing now, be aware and do something sustainable”. Globe Hope was cited as being cool (this brand only uses recycle materials): “The brand is cool because is connected and aware of the environment”, “reacting to the feedback of the market, like changing the way of action taking into account environmental concerns is cool.” Also Body Shop was cited as cool, this brand is against animal testing. It has necessarily to be innovative, not only technological but also when it follows the evolution of mentalities and trends. When a brand stop animal testing or it is worried with social causes supporting International Amnesty, for instance, it makes that brand special, cool. And that is fundamental nowadays, “to be distinct from the other brands through sustainability and facing social problems” (when it distinguish for the positive side).

When respondents were asked about what is uncool, Microsoft was mentioned as “not cool at all”. Lidl and Carrefour were mentioned as what is totally contradicted to cool because “there is no branding happening, is anonymous and inconsistent”. Uncool could also be “when we know that they are treating the employees bad is not good, and it's not cool”. “A cool brand has also a good taste” it has to be aesthetical and functionally,

beautiful pieces of design". A brand with high design standards is more conducive of being cool and a brand without this preoccupation is uncool.

When participants were asked if they buy cool brands, it seems that people look for cool things and they try to get some exclusivity. For example with clothes, "if I buy a dress and it is cool but if everybody is using the same dress it is not cool anymore". For some respondents brands that are exclusive and restricted are more suitable of being cool, instead of everybody using, "some inaccessibility makes it cooler". One of the intervenient referred the exclusivity of a cool brand, the personalization that retracts; "the satisfaction of having it before others only because of the status gained with that exclusivity". For products that are not available on the market, "I don't know if it makes it cooler, at least create some buzz around, what makes it special? Why we don't have it here? That is what we ask." But for others, brands like Nike or Adidas, known all over the world are cool too. "Be cool is being a cosmopolitan brand", it is not necessary to get to everybody but it is necessary to be everywhere for the possibility of reach everybody. A brand to be cool "has to be recognized all over the world, that will create the desire of having something that there is in another countries too". With these focus groups, we also realize that perhaps exist differences between people and countries. For example H&M is cool for a Polish interviewed and for a Finnish one the brand represents something totally different. In the opinion of the Polish interviewed, "H&M is really cool in my country" but for the Finnish interviewed, "this t-shirt is just an H&M, it's nice but is H&M so it can't be cool". So for a brand, its identity really has to match with personal values of consumers to be cool. It also has to be connected with the mentality, personal style of people and in some way, related with the environment where the person is used to be.

Controversial brands were also referred as being cool. "Something controversial is in many cases the coolest". "Something with a little controversy, having a sexual appealing, like AXE". "Also Kinder Bueno, a campaign with a sexy girl with chocolate saying that is not only for children makes things cooler". Limited editions, eye catching advertisings, and popular initiatives are also some characteristics, sometimes controversial, that helps brands to be cool. The relaxed, funny and irreverent attitude of

Frize (soda) advertisings made it cool, “so cool between youth and adults that ask for a “Frize” in a bar it’s cool”, and it was only because of “the funny and stupid advertising with a comedian”. Volkswagen it’s another brand that can be cool just because of its original and creative advertising focused on young people. Based only in these two examples it seems that a cool brand may be directed to young adults.

But quality stills an essential factor, because if the brand is beautiful or connected to youngsters but with poor quality, it can’t be cool at all. Credibility and satisfaction makes brands coolest than others. Participants argue that “If we are loyal to a brand it doesn’t mean that that brand is cool, but if the brand is loyal or has a good image on the public or if I’m satisfied with it, it has more chances to be cool”.

4.2.2. In depth interviews

Seale et. al (2004) argues that focus groups have some distinct advantages over one-to-one interviews because they are more naturalistic than interviews, since they typically include a range of communicative process and a dynamic flow of discussion. But according to Morgan and Krueger (1998) a majority of the published research articles using focus groups combined them with other methods. The combination of focus groups with individual interviews is the more straightforward, since both are qualitative techniques. Rather than just listing exploratory research as strength of focus groups, it is now necessary to note that individual interviews can be a more effective technique for idea generation as suggested by Fern (2003). “A researcher who uses in-depth interviewing commonly seeks deeper information and knowledge than is sought in surveys or focus groups” (Gubrium and Holstein 2001, p.104). According to the same author, in depth interview involves a discussion between a moderator and a respondent (who has been selected by criteria of interest to the investigator) about a specific topic, in this case, cool brands. The information gained with interviews usually concerns very personal matters, such as an individual’s self perspective as Gubrium and Holstein (2001) argue. Considering it, as we said before that a cool brand is something authentic, unique, that set trends, etc, it was decided to explore the interviews with some of the people that

set trends such as fashion and general designers, brand managers and marketing specialists.

4.2.2.1. In depth Interviews Sessions

Consequently, the second qualitative study consisted of 21 in depth interviews which were conducted in Portugal during February and March of 2011 with: 8 students of fashion design; 8 general design students; 2 regular consumers; 2 marketing specialists and also 1 brand manager of one of the brands referred as cool on focus groups interviews. The regular's consumers were 2 people from a city centre of a major Portuguese city (Porto) and asked to participate as well as the marketing experts. Fashion and general design students were students from three different Universities in Portugal, Aveiro University, Artistic Superior School of Porto and Arts and Design School of Matosinhos. One of marketing specialists is the marketing responsible of a Portuguese bank geared more towards young adults whereas the other brand expert requested anonymity. The brand manager is the responsible for the brand "Frisumo" and "Frutis" and has been the brand manager of "Super Bock".

According to Gubrium and Holstein (2001) many talented researchers have analyzed in-depth interviews as a method of collecting data and according to it, this step is also essential for the development of the scale because it will allow a more consistent idea generation of what a cool brand is.

Interviews were then conducted to confirm the characteristics of cool brands identified from the literature and from the focus groups interviews and to identify additional characteristics that were not revealed by the literature. The interviews began slowly, with small talk, explaining the purposes of the research, and it began with simple planned questions that are in agreement with Gubrium and Holstein (2001). The interviewer guided the discussion probing and clarifying what a cool brand is or not. The goal at this point was to search for commonalities that would allow for the most accurate representation of each domain. All individuals were asked the questions on table 4 and the interviews varied in length between 20 to 40 minutes.

To analyze the data of in depth interviews, the same authors as in focus group data analysis were followed (Seale et. al, 2004; Krippendorff, 1980) and a content analysis were used for this qualitative research step. Since all interviews were in Portuguese, it was only translated to English after organizing data and having it succinct.

4.2.2.2. In Depth Interviews Results

The results reported here seek to complement and add differences from the results achieved through the focus group sessions. The process used in depth interviews to condense results was the same used before in focus groups. Through content analysis, key themes and illustrative quotes from data were then identified, with the aim of turning words into topics and logical prospects.

After the interviews we concluded that a brand to be cool has to have quality, to be different, creative, relaxed, personalized, elegant, simple, contemporary, authentic, credible, related to friendship, and one thing that cool brands have in common is that they are aesthetically pleasing and have high standards of design. Is important to note that is people who makes it cool, as one respondent said: “when I think of Apple, I think of so many visual professional fields using Apple products and make it look good because it is their job, so it is easy for Apple to make the brand look good or look good because of the people”. A rebellious brand will have more chance to distinguish from other, and to be cool will have to be distinguished. People have to desire the brand and there are some ways to do it, with exclusivity, alternatives brands, special editions, innovation, originality and making the brand attractive.

According to some respondents, may not be true that people are loyal to a cool brand, but are “loyal to a certain attitude, behaviour or style that that brand is constantly transmitting, because it makes us happy”. The interviewees also add that luxury brands are not cool anymore: “the luxury alone doesn’t build a cool brand”. But sometimes the brand can be so exclusive and cool at the same time that only a small market niche has access to it and the price increases. Cool brands can be characterized for practicing high prices but that does not make people stop looking for them.

Table 4 – In depth Interviews’ questions

Questions	
1) Characteristics	
1.1	What are the essential characteristics that you associate with cool brands?
1.2	Give some examples of cool brands. What makes that brand cool?
1.3	What distinguishes a cool brand from an uncool brand?
1.4	In your opinion, are there different types of cool brands? What have they in common? Are these types of brands related to the different values and style of each individual?
1.5	In what way are cool brands related to new trends?
1.6	What is the advantage of a brand being cool? Why does a brand want to be cool or present itself as being cool?
1.7	Why do people search for cool brands?
2) Associations with cool brands	
2.1	Is a cool brand associated to some specific age-groups, lifestyles, social groups? Or is it for everybody?
2.2	Having a cool brand makes people happy?
2.3	Having a cool brand creates a good image on the belonging group of the individual?
2.4	What influence has the word-of-mouth of a cool brand in the buying decision process?
2.5	Are you loyal to cool brands or is just for the status or style?
2.6	Do you trust a cool brand?
2.7	Are you connected or committed to a cool brand?
3) Comment the following sentences	
3.1	The cool brand is doing today what the uncool is going to do tomorrow.
3.2	Cool is a quality of people, not of objects.
3.3	The challenge is not to reflect what people are expressing. The challenge is to give people new ways to express that virtue.

Source: Own elaboration

Cool brands, “try to connect with some kind of age” but what is cool “is trying to reach somebody else besides the ones between ages 19 to 29”. “There is a pro age product and they are targeting old woman, and that it’s cool for them, making something for that kind of people make them feel special”. On Nike for instance: “The age is not connected to the coolness, the image is so reliable that make them reach people of all ages”. Apple: “You can be of any age group and have an Ipod... Anybody can find something from their portfolio”. Towards children brands are very neutral, “I cannot think

of anything cool and branding as to do with it", maybe because the children are not buying anything, but yes their parents.

Cool brands are one step ahead; those who earn credibility remain it. If the others cannot follow the trend will die with the next generation of teenagers. Passing the cool from generation to generation is a hard task: "MTV is doing it, its public is always changing, there target is adolescents so MTV is going to be cool for teenagers". "A cool brand requires investment because it is oriented for young people, is geared to a target more dynamic, and the only way to get it is by being cute, funny, different and innovative because trends come and go as the brands that are considered cool."

The evolution of cool brands is closely related to art, sports, music, fashion and technologies, in common they have icons and specific styles. Youth are easily influenced by icons or personalities and sometimes the aspiration of having a brand make it cool, and also the good memories that a brand provides to an old guy is essential to make him feel younger, so the same brand can be cool for different reasons. "Style that appeals to me may be different from each other and this causes what is cool for me; a cool brand for me is not cool for everyone". There are different kinds of cool brands depending on the style of each individual but the fact that the society be so equal, there is with a general description of certain cool brands. To be cool, the brand has to have values that make people identify with it or at least values that does don't go against the consumers. Is necessary that consumers do not deny the brand, because if they are not anymore on the target market, it can create an image which transports the consumer to a younger age and that is maintained for the rest of life.

"A cool brand should transmit the style of the individual, show to others what he is feeling, and sometimes the sense of belonging to a group". The group's image represents an important role in the definition of cool brands, because it really depends on the style, age and the satisfaction that gives to be part of a different sub-culture. "In order to achieve a certain social status, the purchase of a brand that is identified with it may be a good approach". "BodyShop is cool for defending animals, and for me that is cool because it shares my values. I identify with the brand, with the ideas and values it stands

for and probably I identify myself with other consumers who defend the same values and ideas, and consequently find this brand cool”.

Young society is used to buy what groups are used to consume, so a brand to be cool has to be related with the style of each group, with the identification group of that young consumer. “If all people that I admire use a specific brand, I want to use it too”, people want to look like some group, icon, personality, artist, etc. A simple example is the mobile operators: In Portugal, they are all at same level, they sponsor and give name to music festivals, they are associated with cinema festivals, but they do it in a different way, in different kinds of music, different types of movies, they are associated to different personalities and groups. So, for respondents “a brand can be cool because they identify themselves with all around it, and for you it can be the other brand”. What is cool really depends on which group you belong to, what kind of style you dress, what are your values and personal perception. Some respondents referred that those groups that you can associate with you and your style are very related with fashion and trends, so the classic can start to be cool if youth starting using it.

There are several situations in which a cool brand can be identified. A moment or attitude and then there is no one with whom to identify, it is just a matter of "well being, a special time of consumption, to feel good when consumed by itself". It can also be identified when personalities are involved or investing in special moments that people like, moments of celebration or specific rituals can bring positive results for a cool brand. Red Bull is associated with radical initiatives as much as we do not drink, that brand is cool to be associated with people who like the attitude. By making a cool brand, “it is possible in the first place that when someone comes into a cafeteria, look at the portfolio of products and think about what to drink ... what people will remember is the cool brand”. The fact of being cool helps that on the moment of consumption the cool brand is going to be remembered. However, despite the notoriety and quality of Nokia, the brand is not cool, because is not authentic, the design is not unique, it's not exclusive, there's nothing relevant to feel a connection with it. The brand to be cool needs a strong personality, it's not enough to have reputation, it can be only a small sub-

group recognizing a brand, but if it is an unique brand, if it has personality, it will be considered cool and it will grow with word of mouth.

4.3. Item Generation

Churchill (1979) claimed that near the end of the development stage the focus would shift to item editing. Each statement would be reviewed so that its wording would be as precise as possible. Double-barrelled statements would be split into single ideas statements, and if that proved impossible the statement would be eliminated altogether as Churchill (1979) suggested. The analyst's attention would also be directed at refining those questions which contain an obvious socially acceptable response.

So next step of the scale development process was to generate a comprehensive list of scale items that captured each of the potential domains specified in chapter 3 and 4 (literature review and qualitative inquiry respectively). The purpose was to create an "items pool" to fit the construct definitions. The content validity of the items was reviewed to identify duplicate items and potential sources of ambiguity, after which six of the items were eliminated by the brand specialist.

Following guidelines established by other survey researchers (Fink, 2003; Patton, 2001), we developed a pool of items that were candidates for eventual inclusion in the scale, through a survey of the literature, focus groups interviews and in depth interviews. The resulting items pool, containing 81 items for cool brand characteristics are shown in table 5.

Table 5 – Items Pool

1	Innovative	28	Old-school	55	Associated with Icons
2	Revivalism	29	Connected to the Client	56	Chic
3	Controversial	30	Unique	57	Vintage
4	Mystic	31	Relaxed	58	Uses Recycle Materials
5	Sophisticated	32	Addictive	59	High Standard Design
6	Genial	33	Awakes Consciences	60	One Step Ahead
7	Casual	34	Promotes Sustainability	61	Informal
8	Rebel	35	Retro Characteristics	62	lets me Crazy for It
9	Restricted	36	Associated with a Ritual	63	Inspires Changes
10	Simple	37	Avant-garde	64	Expensive
11	Nostalgic	38	Sexual Appealing	65	On The Edge
12	Young	39	Emotional	66	Returns to Origins
13	Dynamic	40	Authentic	67	Elegant
14	Exciting	41	Stylish	68	Gives a Positive Experience
15	Cosmopolitan	42	Shock	69	Exclusive
16	Contemporary	43	Creates Buzz	70	Well Known
17	Special	44	Gives Meanings	71	Specific Values
18	Irreverent	45	Classic	72	Flabbergasting
19	Pleasant	46	Gives Positive Reactions	73	Aware of Social Problems
20	Inspirer	47	Laid-back	74	Has Tradition
21	Takes Risks	48	Environmental Responsible	75	Original
22	Prestigious	49	Revolutionary	76	Reinvents Permanently
23	Distinct	50	Different	77	Ascribes certain Status
24	Glamorous	51	Good Taste	78	Makes me Feel Free
25	Elitist	52	Creative	79	brings Positive Memories
26	Alternative	53	Visions that no other brand had	80	Associated with a particular Group of People
27	Represents more than any other brand	54	A small inaccessibility makes it Desirable.	81	Associated with a particular culture

Source – Own elaboration

Qualitative research has also suggested that the cool characteristics might relate to others brand associations. So that later this analysis is possible, it was added a range of other characteristics in this step of scale development process. They are presented on table 6 and are useful later on both chapters of quantitative research, first and second sample questionnaires. As we referred, after the qualitative research we decided to include all these items by hypothetical relation with cool brands.

Table 6 – Other variables resulted from qualitative research

Constructs	Items	Sources	Author & Year
Brand Credibility	A cool brand delivers what it promises. This brand's product claims are believable. This brand is committed to delivering on its claims. This brand has a name you can trust.	Brand Equity as a Signalling Phenomenon	Erdem et. al (1998)
		Also used by (e.g.):	
		Brands as signals: a cross-country validation study).	Erdem et. al (2006)
Perceived Quality	The quality of this brand is very high. In terms of overall quality, I'd rate this brand as a...	Brand Equity as a Signalling Phenomenon	Erdem et. al (1998)
		Also used by (e.g.):	
		Brands as signals: a cross-country validation study.	Erdem et. al (2006)
Consumer Satisfaction	Makes me satisfied after the buying decision. Makes me feel good after buy it. Is better than what I expected.	A cognitive Model of the Antecedents and Consequences of Satisfaction Decisions	Oliver (1980)
		Involvement, satisfaction, and brand loyalty in a small business services setting.	Russell Bennett et. al (2007)
Self-Brand Connection	A cool brand reflects who I am. I can identify with a cool brand. A cool brand reflects who I consider myself to be. I feel a personal connection to this brand.	Narrative Processing: Building Connections between Brands and the self	Escalas (1996)
		Also used by (e.g.):	
		You Are What They Eat: The Influence of Reference Groups on Consumers' Connections to Brands	Escalas and Bettman (2003)
		The safety of objects: materialism and brand connection.	Rindfleisch et. al (2008)
		"My" Brand or "Our" Brand: The Effects of Brand Relationship Dimensions and Self-Construal on Brand Evaluations	Swaminathan et. al (2007)
Communal-Brand Connection	I identify with people who use this brand I feel like I almost belong to a club with other users of this brand I feel a deep connection with others who use this brand	Building Measuring, and Managing Brand Equity, 2nd ed.	Keller (2003)
		Also used by (e.g.):	
		The safety of objects: materialism and brand connection.	Rindfleisch et. al (2008)
		"My" Brand or "Our" Brand: The Effects of Brand Relationship Dimensions and Self-Construal on Brand Evaluations	Swaminathan et. al (2007)

Source: Own elaboration

All items were translated to Portuguese and submitted to a multi-sample scale development process by surveys explained on the next chapters.

Chapter 5 :: Quantitative Research

It is becoming more common for marketing researchers to combine qualitative and quantitative research into a single study or a series of studies as Gates and McDaniel, (2010) claimed. The qualitative research can improve the efficiency of quantitative research and this last isolates and defines variables and variable categories. These variables are linked together to frame hypotheses often before the data collected, and are then tested upon the data. According to Brannen (1992) quantitative researcher looks through a narrow lens at a specified set of variables.

Quantitative data are said to be objective, which indicates that the behaviours are easily classified or quantified as Morgan and Gliner (2000) argued. Quantitative studies emphasize the measurement and analysis of casual relationships between variables, not processes (Denzin and Lincoln 2005). Quantitative researchers also gathered these types of data, but they usually translate perceptions, feelings, and attitudes into numbers by using rating scales as Morgan and Gliner (2000) claimed.

As demonstrated in the structure of scale development, next steps are to conduct item refinement and further assess content validity through two separate surveys applied to different samples.

Standard scale development guidelines (Anderson and Gerbing, 1998; Churchill, 1979; Hair et. al, 2006), as well as emerging recommendations for scale development, were employed in item reduction and assessment of the resulting factor structure (Netemeyer, Bearden and Sharma, 2003; Rossiter, 2002).

5.1. Scale refinement and purification (First Sample)

In this chapter and using the items developed in chapter 4.3, is used a questionnaire that is applied to a sample of 416 consumers. Through a statistical treatment of data with SPSS 17.0 software we seek for refinement and purification of the scale. Step by step procedures are explained next.

5.1.1. Sample and survey characterization

The main reason for seeking university students as participants was because young adults mostly associate themselves with ways to look cool, act cool, seek cool products and brands, and basically strive to represent a cool image as Rahman, Harjani and Thoomban (2009) suggest based on Danesi (1994).

The initial data were gathered from a national sample using a questionnaire assessed in terms of a five-point agree/disagree response format - likert scale⁶. This survey (shown in annex 1) contains the cool brand items, and items regarding age, gender, such as items of credibility, satisfaction, quality, self and communal brand connection that will be useful to make an association with cool brand characteristics as we referred previously on chapter 4.3. The measure, an online and paper survey, was administered in two cities in the north of Portugal, Porto and Aveiro. We received 429 survey responses (between 24th of February 2011 and 15th March 2011) and after carefully checking responses for completeness, we retained 416 survey responses for the quantitative assessment of scales. Consequently, we considered a sample from a relevant population of interest of 416 people (Netemeyer, Bearden and Sharma, 2003), strive to maximize the number of observations per variable, with a desire ratio of 5 observations per variable (81 items * 5 = 405) as Hair et. al (2006) claim.

The next table shows a description of the sample:

Table 7 – First sample characterization

Gender			
Male	Female		
51%	49%		

Age			
From 17 to 19	From 20 to 25	From 26 to 30	From 31 to 43
16%	64%	11%	9 %

Source: Own elaboration

⁶ Likert (1932) initially developed this method as a way of measuring attitudes about particular groups, institutions, or concepts. Likert items are statements about a particular topic and the participants are asked to indicate whether they strongly agree, agree, neither agree neither disagree, disagree and strongly disagree. "The statements are intended to provide a representative sample of all possible opinions or attitudes about the subject" (Morgan and Gliner, 2000, p.337).

5.1.2. Item analysis; exploratory factor analysis; internal consistency

The most logically defensible model to purify a measure is the domain sampling model which holds that the purpose of any particular measurement is to estimate the score that would be obtained if all items in the domain were used (Nunnally, 1978; Churchill, 1979). The key assumption in the domain sampling model is that all items, if they belong to the domain of the concept, have an equal amount of common core as Churchill (1979) claimed.

An exploratory factor analysis was performed on responses to select those items that correlated with the measure as a whole and with the dimension to which they were hypothesized to belong and after that the internal consistency was tested (Malhotra and Birks, 2007). We used Principle Component factor analysis followed by a Varimax rotation with Kaiser Normalization to identify the number of dimensions of the scale. A twenty-factor solution emerged in a principal components exploratory factor analysis with raw data. Consistent with leading researchers (Netemeyer, Bearden and Sharma, 2003; Nunnally and Bernstein, 1994), multiple criteria were used to determine the number of factors to include in the model and which items to retain for each factor.

First we analysed Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy that is an index used to examine the appropriateness of factor analysis. The next table shows the result of this test with raw data and the value of 0,886 ($>0,5$ and $<1,0$) indicates that factor analysis is appropriate (Malhorta and Birks, 2007). The Bartlett Test of Sphericity also provides the statistical significance of 0,000 (sig. $< 0,05$) that indicates sufficient correlations exist among the variable to proceed and begin by factor analysis (Hair et. al, 2006).

Table 8 – KMO and Bartlett's Test (First Sample without iteration)

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,886
Bartlett's Test of Sphericity	Approx. Chi-Square	14817,193
	Df	3240
	Sig.	,000

Source: Output from SPSS 17 for first sample results (no iteration performed)

More specifically, to reduce items and purify the measure a multiple criteria was used and it took into consideration:

a. Item content for domain representation or items that were vague and respondents have to guess its meaning were candidates for elimination (Churchill, 1979).

b. Items with low average, because it means that people do not associate certain characteristic to cool brand.

c. Items with low communalities are leading candidates for deletion. **Communality** is the amount of variance shared with all the other variables being considered (Malhorta and Birks, 2007). As a variable is more highly correlated with one or more variables the communality increases. When data reduction is a primary concern, component factor analysis is most appropriated, focusing on the minimum number of factors needed to account for the maximum portion of the total variance represented in the original set of variables (Hair et. al, 2006). According to Hair et. al (2006) variables should generally have communalities of greater than 0.50 to be retained in the analysis but Clark and Watson (1995) and Worthington and Whittaker (2006) only put this hypothesis when items tend to be modestly correlated (below .40 in a principal components analysis) with the others.

d. How much of a variable's variance is shared with other variables in that factor versus what cannot explained (Hair et. al 2006). **The percentage of variance criterion** is an approach based on achieving a specified cumulative percentage of total variance extracted by successive factors. The purpose is to ensure practical significance for the derived factors by ensuring that they explain at least a specified amount of variance. In social sciences, according to Hair et. al (2006) and Malhorta and Birks (2007) it is not uncommon to consider a solution that accounts for 60 percent of the total variance and even less as satisfactory.

e. **Determination Based on Eigenvalues**, in this approach, only factors with Eigenvalues greater than 1.0 are retained (Malhorta and Birks, 2007). According to the same author, an Eigenvalue represents the total variance explained by each factor.

f. **The varimax** criterion used in this research is the most commonly used method for rotation that minimizes the number of variables with high loadings on a

factor, thereby enhancing the interpretability of the factors (Malhorta and Birks, 2007). It has proved successful as an analytic approach to obtaining an orthogonal rotation of factors as Hair et. al (2006) suggest.

g. Low factor loadings. Factor loadings are simple correlations between the variables and the factors (Malhorta and Birks, 2007). Using practical significance as the criteria, we can assess the loadings as follows: in the range of 0,30 to 0,40 are considered to meet the minimal level for interpretation of structure. Loadings of 0,50 or greater are considered practically significant (Hair et. al, 2006).

h. Items that reduced the internal reliability. The more commonly used measure is the reliability coefficient, which assesses the consistency of the entire scale, with **Cronbach's Alpha** being the most widely used measure. The rationale for internal consistency is that the individual items of the scale should all be measuring the same constructs and thus be highly inter-correlated (Hair et. al 2006). The general agreed that values of approximately 0,70 or above are considered to be adequate (Nunnally, 1978; Noar, 2003) although it may decrease to 0,60 in exploratory research (Hair et. al, 2006). Nunnally (1994) suggested that for early stages of basic research reliability of 0,50 to 0,60 is suffice. Although it is not uncommon for contemporary researchers to characterize reliabilities in the 0,60 and 0,70 as good or adequate as Clark and Watson (1995) argued based on Dekovic, Janssens and Gerris (1991) and Holden, Fekken and Cottons (1991).

i. The **item to total correlations** used to delete items, would also be based on the items of the component and the total score for that dimension. Drawing on Churchill (1979), items with correlations near zero would be eliminated. The easiest way to find them is to calculate the correlation of each item with the total score and to plot these correlations by decreasing order of magnitude as suggested by Churchill (1979). This step was to purify the measure to produce maximum internal consistency. The main purpose of this analysis is to select those items that correlated strongly ($r > 0,50$) with the measure as a whole and with the dimension to which they were hypothesized to belong. Items that failed to correlate strongly with other items within a construct were eliminated as Forsythe (2006) suggested based on Churchill (1979).

5.1.3. Results from the first sample – scale refined

Consequently, after several iterations and considering the multiple criteria above, to produce maximum internal consistency of the scale: 28 items were eliminated, remaining 53 in a ten-factor solution of Cool Brand Characteristics. The remaining 53 items were submitted for further exploratory factor analysis, and applying the same criteria the results are discussed and presented in table 9, 10 and 11.

Table 9 – KMO and Bartlett's Test (First Sample)

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,908
Bartlett's Test of Sphericity	Approx. Chi-Square	9416,828
	df	1378
	Sig.	,000

Source – Output from SPSS for first sample final results (53 items)

Kaiser-Meyer-Olkin (KMO) on table above, with a value of 0,908 ($> 0,5$ and $< 1,0$) indicates that factor analysis is appropriate (Malhorta and Birks, 2007). The Bartlett Test of Sphericity also provides the statistical significance of 0,000 (sig. $< 0,05$) that indicates sufficient correlations exist among the variable to proceed and begin by factor analysis (Hair et. al, 2006). The solution is satisfactory, it accounts for 58% of the total variance (table 10). Total variance explained for cool brand characteristics exceeded the minimum of 50% suggested for social science research (Hair et. al 2006; Tabachnick and Fidell 2001). And only factors with Eigenvalues greater than 1,0 were retained (Malhotra and Birks, 2007).

Table 11 describes dimensions and scale items obtained from the first sample and are explained here. All items have not low communalities ($> 0,40$) and only seven of the 53 items are under 0,50 (Hair, et. al, 2006) as demonstrated on the last column of table 11. The Cronbach's Alpha (4th column of table 11) of 0,930 shows that items of entire scale are highly inter-correlated (Hair, et. al 2006). Although the values are lower for each dimension, items are also correlated (Noar, 2003; Nunnally, 1978). With two exceptions, Coefficient Alpha exceeded 0,70 suggesting a reasonable degree of internal consistency for each dimension (Nunnally, 1978). Most of the items are considered practically

significant (factor loadings > 0,50) but all items meet the minimal level for interpretation of structure (factor loadings > 0,40) (Hair, et. al, 2006). Finally, the coefficient alpha does not increase with the elimination of any item. Although item-to-total correlation is not the ideal result, considering the qualitative research we decided to keep some of the items to re-test in the second sample because they seem to be important for the scale.

Table 10 – Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	12,716	23,993	23,993	12,716	23,993	23,993
2	3,153	5,949	29,941	3,153	5,949	29,941
3	2,928	5,525	35,466	2,928	5,525	35,466
4	2,664	5,026	40,492	2,664	5,026	40,492
5	1,894	3,573	44,065	1,894	3,573	44,065
6	1,746	3,295	47,36	1,746	3,295	47,36
7	1,659	3,131	50,491	1,659	3,131	50,491
8	1,481	2,795	53,285	1,481	2,795	53,285
9	1,284	2,423	55,708	1,284	2,423	55,708
10	1,115	2,104	57,812	1,115	2,104	57,812
11	0,969	1,829	59,642			
...			

Source – Output from SPSS for first sample final results (53 items)

A ten-factor model of Cool Brand Characteristics was estimated with 53 items. Since the dimensions make sense and the results of the first sample check the qualitative research previously elaborated, the ten-factor model seem suitable for cool brands.

Therefore, from the analysis conducted across the scale refinement stage, 53 items were retained to measure the ten dimensions of Cool Brand Characteristics. To further validate our scale, we next discuss the analysis conducted on a second sample to assess the consistency and validity of the underlying structure (Churchill, 1979).

Table 11 – Final results from First Sample after items elimination

Construct	Items related to Cool Brands	Mean (S.D.)	Cronbach's Alpha <u>0,930</u>	Cronbach's Alpha if item deleted	Factor Loadings	Inter-Item total correlation	Communalities
Contemporary	One Step Ahead	3,98 (0,847)	<u>0,854</u>	0,821	0,665	0,718	0,697
	Original	4,34 (0,779)		0,828	0,674	0,666	0,655
	Creative	3,86 (0,807)		0,833	0,693	0,622	0,564
	Different	3,86 (0,894)		0,834	0,524	0,611	0,588
	Reinvents permanently	4,04 (0,932)		0,838	0,678	0,579	0,536
	High Standard Design	4,02 (0,922)		0,841	0,575	0,558	0,524
	Stylish	4,33 (0,795)		0,845	0,503	0,511	0,536
	Innovative	4,27 (0,780)		0,846	0,510	0,504	0,478
Remarkable Experience	Feel free	3,54 (1,138)	<u>0,817</u>	0,758	0,771	0,686	0,728
	Inspires Changes	3,59 (1,063)		0,768	0,669	0,659	0,659
	Crazy for it	2,92 (1,228)		0,785	0,735	0,601	0,679
	On the edge	3,72 (1,024)		0,788	0,565	0,586	0,691
	Experience	3,48 (1,141)		0,807	0,457	0,521	0,590
Sub-group	Ascribes certain status	3,37 (1,164)	<u>0,788</u>	0,711	0,737	0,685	0,672
	Desirable (inaccessibility)	2,98 (1,336)		0,741	0,639	0,588	0,606
	Associated with culture	3,47 (1,293)		0,758	0,672	0,533	0,655
	Exclusive	3,39 (1,262)		0,760	0,568	0,529	0,530
Emotional Relation	Social Group	3,47 (1,293)	<u>0,787</u>	0,769	0,693	0,504	0,579
	Special	4,00 (0,918)		0,756	0,527	0,549	0,579
	Positive reactions	4,06 (0,840)		0,580	0,624	0,542	0,525
	Inspirer	3,85 (0,941)		0,754	0,582	0,555	0,563
	Pleasant	3,83 (1,024)		0,760	0,639	0,513	0,486
	Brings positive memories	3,64 (1,093)		0,765	0,442	0,480	0,616
	Connected to the client	3,85 (0,950)		0,768	0,478	0,461	0,504
	Evolves emotionally	2,88 (1,261)		0,774	0,327	0,451	0,435
Aesthetics	Addictive	3,63 (1,139)	<u>0,772</u>	0,772	0,376	0,444	0,431
	Glamorous	3,31 (1,141)		0,669	0,734	0,657	0,619
	Chic	2,83 (1,292)		0,725	0,609	0,571	0,686
	Prestigious	3,97 (0,974)		0,739	0,591	0,515	0,539
	Elitist	2,98 (1,273)		0,739	0,579	0,522	0,602
	Sophisticated	4,05 (0,940)		0,750	0,562	0,467	0,512
Singularity	Genial	4,11 (0,881)	<u>0,760</u>	0,767	0,424	0,389	0,491
	Unique	3,84 (1,105)		0,654	0,698	0,641	0,671
	Authentic	4,13 (0,890)		0,698	0,550	0,574	0,631
	Visions that any other had	3,61 (1,129)		0,727	0,510	0,526	0,581
Unconventional	Distinct	4,11 (0,855)	<u>0,740</u>	0,726	0,567	0,517	0,642
	Revolutionary	3,74 (1,052)		0,678	0,481	0,548	0,553
	Irreverent	3,70 (1,078)		0,691	0,650	0,513	0,595
	Takes risks	3,87 (1,039)		0,683	0,529	0,535	0,581
	Creates Buzz	3,34 (1,155)		0,704	0,589	0,483	0,540
Social Awareness	Avant-garde	3,54 (1,011)	<u>0,734</u>	0,718	0,401	0,439	0,427
	Awakes consciences	3,37 (1,083)		0,703	0,588	0,477	0,486
	Environmental responsible	3,32 (0,947)		0,681	0,696	0,519	0,603
	Aware of social problems	3,03 (1,149)		0,685	0,640	0,512	0,558
Relaxed	Promotes sustainability	3,05 (1,074)	<u>0,682</u>	0,627	0,788	0,605	0,656
	Rebel	3,34 (1,261)		0,565	0,648	0,540	0,691
	Young	4,20 (0,932)		0,601	0,702	0,503	0,569
	Casual	3,41 (1,325)		0,640	0,719	0,453	0,584
Stability	Dynamic	4,30 (0,759)	<u>0,625</u>	0,650	0,521	0,433	0,552
	Classic	2,48 (1,228)		0,546	0,634	0,416	0,504
	Tradition	3,54 (1,152)		0,547	0,644	0,416	0,568
	Origins	2,62 (1,161)		0,557	0,528	0,401	0,578
	Vintage	2,64 (1,204)		0,570	0,655	0,384	0,583

Source: Own elaboration based in the results obtained from SPSS output for first sample final results.

5.2. Scale Validation (Second Sample)

The next step of scale development process consists in the validation of the scale. As the goal of most researches is to build and test theory, assessment of construct validity is essential (Gerbing and Anderson, 1988). One method commonly used to assess construct validity is to determine whether the measure reflects theoretical relationships with other constructs.

For that we use another consumers sample and first, scale stability was tested (internal consistent of the scale and exploratory factor analysis is assessed), thereby reducing error due to capitalization on chance (MacCallum, Roznowski, and Necowitz, 1992) and demonstrating the extent to which the measurement model is stable across independent samples, as well as its convergent and discriminant validity. Therefore, we correlate the Cool Brand Characteristics constructs with theoretically related measures to establish evidence of nomological validity and finally, in order to ensure usefulness the scale must demonstrate predictive validity. Scale validation activities were accomplished in a systematic way using recommended psychometric techniques (Netemeyer, Bearden and Sharma 2003; Churchill, 1979)

5.2.1. Sample and Survey Characterization

We conducted an online survey including the cool brand items resulting from the first sample and variables for nomological and predictive validity tests (same variables used on first sample, table 6). The survey was accessible through a link⁷ that was sent to consumers by e-mail. Those individuals were instructed to send the URL to other five consumers to fill out the survey.

Following a successful pre-test with a university student sample (N=20), the research instrument was administered online since 05th of April until 19th of June, 2011. A total of 653 responses were received and after response verification, 633 complete and valid responses were included for data analysis. Several responses

⁷ URL accessed on April 5, 2011:

https://docs.google.com/spreadsheet/viewform?hl=pt_PT&pli=1&formkey=dE03SW5nX1JXOXVMaHNJM0FHekU5MHc6MQ#gid=0

were eliminated because they were not full and others by assuming that consumers had not understood the questionnaire (equal answers, brand choice nonexistent). Most respondents (68%) fell into the 18 to 24 age group. Table 12 provides a description of the sample characterization.

Table 12 – Characterization of the second sample

Gender	
Male	Female
38%	62%

Occupation		
Student	Student/Worker	Worker
66%	24%	10%

Age				
From 18 to 20	From 21 to 24	From 25 to 29	From 30 to 39	From 40 to 60
29%	39%	16%	11%	5%

Source: Own elaboration based on SPSS output (descriptive statistics)

5.2.2. Scale stability

The stability of Cool Brand Characteristics scale was assessed through an analysis procedure using three random sub-samples in order to make the scale more consistent. So, with three random sub-sample (N=290; N=290; N=270) the process of scale refinement was repeated to review the model and make it more consistent and stable.

In this step of measurement procedure, initially the appropriateness of the 53 items for capturing the ten dimensions of cool brand characteristics was tested. To reach the items result it was considered the same multiple criteria mentioned previously (chapter 5.1.2) and Principal Axis Factor analysis with Varimax rotation was used. 21 items were eliminated during the analysis and the results confirm the stability of the scale as discussed below.

Table 13 presents Kaiser-Meyer-Olkin (KMO) with values of 0,901; 0,893; 0,891 (>0,5 and < 1,0) indicates that factor analysis is appropriate (Malhotra and Birks, 2007). Bartlett tests of Sphericity have statistical significance of 0,000 on all sub-samples (sig. < 0,000) that indicates sufficient correlations exist among the variable to proceed and begin by factor analysis (Hair et. al, 2006).

Table 13 – KMO and Bartlett's Test for the second sample after items elimination

		Sample 1	Sample 2	Sample 3
Kaiser-Meyer-Olkin Measure of Sampling Adequacy		0,901	0,893	0,891
Bartlett's Test of Sphericity	Approx. Chi-Square	4554,571	4476,297	4244,637
	df	496	496	496
	Sig.	0,000	0,000	0,000

Source: Own elaboration based on the SPSS output from sub samples 1, 2 and 3.

Communalities (annex 4) are not below 0,40 and only 3 on the three samples are not greater than 0,50 (Clark and Watson, 1995; Worthington and Whittaker, 2006). Practical significance is ensured by the percentage of variance criterion solutions that accounts for 64% (annex 4) of the total variance in all samples (Hair, et. al, 2006; Malhotra and Birks, 2007). Only factors with Eigenvalues greater than 1,0 are retained (Malhotra and Birks, 2007). Factor loadings of retained items are considered practically significant ($<0,50$) with 3 exceptions that are considered to meet the minimal level for interpretation of structure (Hair et. al 2006). As presented on table 14, 1st column of each sub sample, all have Cronbach's Alpha ($>0,70$) so reliabilities are adequate (Hair et. al 2006; Nunnally, 1978; Noar 2009; Clark and Watson, 1995). Items that reduced the internal reliability were also deleted (table 14, last column of each random sample).

As already mentioned, 21 items were eliminated during the analysis and the scale validation process continues on the remaining 32 items on a 7 factor solution. We labelled the seven new empirically-derived factors as: *Contemporary*, *Singularity*, *Remarkable Experience*, *Sub-Group*, *Social Responsibility*, *Vintage* and *Preciousness*. We opted to define these factors later in the conclusions, however the final items for each dimension is addressed next as well as the results of three sub samples. These seven dimensions do a good job of representing the originally postulated ten dimensions with greater parsimony as shown by the results on table 14.

Table 14 – Final results of the three sub-samples (items already eliminated).

		Random Sample 1 :: (N=290)				Random Sample 2 :: (N=290)				Random Sample 3 :: (N=270)			
		C.A.	Mean (S.D)	Factor Loading	C. Alpha if item deleted	C.A.	Mean (S.D)	Factor Loading	C. Alpha if item deleted	C.A.	Mean (S.D)	Factor Loading	C. Alpha if item deleted
Contemporary	Innovative	,890	4,42 (.732)	0,667	0,885	,884	4,31 (.798)	0,748	0,870	,892	4,40 (7,29)	0,697	0,884
	Takes Risks		4,09 (.917)	0,606	0,883		3,97 (.955)	0,613	0,879		4,11 (.944)	0,579	0,889
	Creative		4,29 (.794)	0,776	0,869		4,25 (.789)	0,795	0,860		4,26 (.835)	0,807	0,870
	Avant-garde		4,24 (.825)	0,745	0,873		4,13 (.930)	0,780	0,865		4,17 (.875)	0,789	0,875
	Design		3,98 (.972)	0,638	0,877		3,89 (.978)	0,664	0,872		4,00 (.935)	0,667	0,879
	Step Ahead		4,07 (.866)	0,736	0,864		3,98 (.884)	0,710	0,862		4,03 (.910)	0,723	0,869
	Inspire Changes		3,94 (.958)	0,497	0,880		3,83 (1,002)	0,487	0,879		3,90 (.909)	0,553	0,885
	Reinvents Permanently		3,94 (.974)	0,685	0,874		3,88 (.969)	0,666	0,868		3,89 (.997)	0,698	0,875
Singularity	Special	,799	4,27 (.842)	0,534	0,786	,815	4,12 (.888)	0,444	0,809	,790	4,23 (.830)	0,557	0,772
	Distinct		4,28 (.866)	0,673	0,759		4,18 (.857)	0,729	0,774		4,21 (.856)	0,508	0,753
	Unique		4,10 (.957)	0,699	0,743		3,93 (1,017)	0,700	0,771		4,04 (1,005)	0,693	0,725
	Authentic		4,23 (.800)	0,630	0,756		4,17 (.801)	0,638	0,779		4,19 (.783)	0,624	0,754
	Different		4,01 (.870)	0,523	0,755		3,94 (.883)	0,592	0,761		3,93 (.898)	0,549	0,746
Sub-Group	Elitist	,813	3,27 (1,332)	0,684	0,774	,785	3,11 (1,266)	0,726	0,738	,758	3,29 (1,309)	0,597	0,708
	Social Group		3,58 (1,204)	0,782	0,780		3,54 (1,203)	0,746	0,733		3,63 (1,171)	0,658	0,746
	Status		3,32 (1,201)	0,784	0,741		3,26 (1,174)	0,774	0,714		3,36 (1,169)	0,775	0,668
	Desirable (Inaccessible)		3,13 (1,269)	0,714	0,766		2,97 (1,228)	0,697	0,745		3,18 (1,243)	0,648	0,676
Remarkable Experience	Crazy for It	,818	3,21 (1,205)	0,640	0,803	,817	3,10 (1,228)	0,593	0,792	,794	3,09 (1,231)	0,599	0,762
	Transmits Experience		3,70 (1,031)	0,709	0,755		3,62 (1,036)	0,652	0,767		3,70 (.999)	0,631	0,741
	Feel Free		3,69 (1,125)	0,742	0,770		3,51 (1,165)	0,775	0,767		3,57 (1,131)	0,662	0,735
	Positive Memories		3,78 (1,014)	0,721	0,758		3,61 (1,102)	0,785	0,753		3,73 (1,057)	0,774	0,733
Social Awareness	Awakes Consciences	,810	3,60 (1,021)	0,764	0,776	,802	3,53 (.981)	0,720	0,762	,771	3,52 (.971)	0,582	0,759
	Promotes Sustainability		3,54 (1,062)	0,841	0,723		3,43 (1,024)	0,816	0,711		3,49 (1,037)	0,825	0,676
	Environmental respons.		3,57 (.972)	0,734	0,750		3,56 (.955)	0,760	0,760		3,46 (.989)	0,779	0,681
	Aware Social problems		3,18 (1,102)	0,634	0,796		3,08 (1,104)	0,705	0,774		3,13 (1,095)	0,660	0,742
Vintage	Classic	,741	3,20 (1,234)	0,750	0,658	,686	3,14 (1,263)	0,706	0,628	,716	3,12 (1,245)	0,744	0,640
	Vintage		3,13 (1,153)	0,661	0,707		3,06 (1,128)	0,546	0,630		3,08 (1,118)	0,465	0,690
	Origins		3,27 (1,121)	0,608	0,689		3,17 (1,138)	0,538	0,626		3,25 (1,164)	0,605	0,655
	Tradition		3,54 (1,167)	0,748	0,674		3,49 (1,162)	0,789	0,600		3,48 (1,153)	0,773	0,625
Preciousness	Sophisticated	,718	4,18 (.870)	0,669	0,716	,718	4,05 (.938)	0,579	0,729	,751	4,18 (.899)	0,587	0,735
	Glamorous		3,67 (1,079)	0,679	0,507		3,48 (1,150)	0,675	0,516		3,68 (1,112)	0,745	0,560
	Chic		3,10 (1,257)	0,633	0,632		3,01 (1,251)	0,621	0,604		3,23 (1,226)	0,544	0,685

Source: Own elaboration based on SPSS output

5.2.3. Construct validity, Nomological validity and Predictive validity

Drawing on Ping (2004) and Churchill (1979) the validity of our Cool Brand Characteristics scale is going to be determined on the basis of two criteria: content validity and construct validity (convergent and discriminant). With the scale steady and consistent we used again the main sample of 633 to assess the validity of the construct. In addition, we assess the Cool Brand Characteristics scale's nomological validity to further analyze the predictive validity.

Because 21 of the 53 items were dropped, we decided to assess the exploratory factor analysis and internal consistency again with the main sample of 633. We use the same multiple criteria already mentioned and the results (Table 15 and annex 5) were very similar of those in the previous chapter. First we analysed Kaiser-Meyer-Olkin with a value of 0,922 ($>0,5$ and $<1,0$) indicates that factor analysis is appropriate (Malhorta and Birks, 2007). The Bartlett Test of Sphericity provides the statistical significance of 0,000 (sig. $< 0,05$) that indicates sufficient correlations exist among the variable (Hair et. al, 2006). The solution is good, it accounts for 63% of the total variance and only factors with eigenvalues greater than 1,0 were retained (Malhotra and Birks, 2007). All items have not low communalities ($> 0,40$) and only 1 of the 32 items is under 0,50 (Hair, et. al, 2006). Table 15 describes dimensions and scale items obtained and as shown, all items except one (that meet the minimal level) are considered practically significant (factor loadings $>0,50$) (Hair, et. al, 2006).

Given that goodness-of-fit indices for the multi-group model was good for Cool Brand Characteristics, we have evidence that the measures are *unidimensional*, with each item reflecting one, and only one, underlying construct. As illustrated in Table 15, 3rd column, coefficient alpha ranged from 0,725 to 0,885 for the measure of Cool Brand Characteristics and the coefficient does not increase with the elimination of any item (table 15, 8th column). Therefore, reliability of the subscales for each dimension of Cool Brand Characteristics is acceptable, as all coefficient alpha estimates are above the acceptable threshold (Nunnally and Bernstein, 1994). In column 6, is presented item-total correlation, and all items except two correlates strongly ($r>0,5$) with the measure as a whole and with the dimension to which they were hypothesized to belong.

Finally, a seven-factor model of Cool Brand Characteristics was estimated with 32 items. These seven dimensions do a good job of representing the originally postulated ten dimensions with greater parsimony as shown by the results (table 15).

5.2.3.1. Construct Validity

Next, the seven-factor structure identified with the exploratory factor analysis was tested using confirmatory factor analysis to assess convergent and discriminant validity:

Convergent validity was established by examining the average variance extracted (AVE) of each dimension (table 15 last column). According to Fornell and Larcker (1981) the AVE is a measure of the amount of variance captured by a construct from each scale. Drawing on the same author, the measure demonstrated convergent validity as the average variance extracted by dimensions was at least 0,50 (ranged from 0,558 to 0,648) indicative that more variance was explained than unexplained in the variables associated with a given construct (consumer satisfaction).

To assess discriminant validity, the square root of AVE, should be greater than the correlation between the construct and other dimensions in the scale as suggested by Fornell and Larcker (1981). Table 16 shows the criteria used (the bold elements in diagonal represents square root of AVE). For discriminant validity, diagonal elements should be larger than off-diagonal elements in the same row and column. Discriminant validity was also supported based on the low factor loadings of items with unintended constructs and the examination of the correlations among the constructs. All factor loadings between items and unintended constructs were less than .40 except 3 (annex 5).

Scale's construct validity was supported based on the convergent and discriminant validity analyses.

Table 15 - Final results of the 2nd sample

		Total of Second Sample (N=633)						
		C.A.	Mean (S.D)	Factor Loadings	Corrected Item-Total Correlation	Communati es	Cronbach's Alpha if item Deleted	AVE
Contemporary	Innovative	0,885	4,36 (0,767)	0,650	0,585	0,631	0,877	0,560
	Takes Risks		4,04 (0,956)	0,565	0,545	0,441	0,882	
	Creative		4,26 (0,812)	0,774	0,753	0,726	0,862	
	Avant-garde		4,18 (0,876)	0,762	0,691	0,659	0,867	
	Design		3,95 (0,978)	0,631	0,642	0,599	0,872	
	Step Ahead		4,02 (0,892)	0,724	0,753	0,696	0,860	
	Inspire Changes		3,90 (0,961)	0,510	0,617	0,620	0,874	
	Reinvents Permanently		3,93 (0,954)	0,686	0,673	0,619	0,868	
Singularity	Special	0,801	4,20 (0,858)	0,562	0,527	0,564	0,780	0,558
	Distinct		4,23 (0,856)	0,597	0,554	0,550	0,772	
	Unique		4,02 (1,017)	0,720	0,645	0,652	0,744	
	Authentic		4,20 (0,789)	0,652	0,603	0,591	0,759	
	Different		3,97 (0,904)	0,555	0,602	0,586	0,757	
Sub-Group	Elitist	0,778	3,21 (1,305)	0,664	0,551	0,648	0,742	0,597
	Social Group		3,54 (1,202)	0,726	0,553	0,551	0,739	
	Status		3,32 (1,185)	0,762	0,647	0,694	0,692	
	Desirable (Inaccessible)		3,17 (1,262)	0,705	0,582	0,603	0,724	
Remarkable Experience	Crazy for It	0,814	3,13 (1,230)	0,596	0,566	0,569	0,803	0,648
	Transmits Experience		3,70 (1,040)	0,664	0,641	0,639	0,765	
	Feel Free		3,60 (1,163)	0,758	0,671	0,683	0,748	
	Positive Memories		3,76 (1,046)	0,758	0,672	0,688	0,751	
Social Awareness	Awakes consciences	0,799	3,56 (1,005)	0,697	0,568	0,593	0,770	0,627
	Promotes Sustainability		3,46 (1,043)	0,822	0,671	0,734	0,719	
	Environmental respons.		3,54 (0,967)	0,750	0,636	0,651	0,739	
	Aware Social problems		3,16 (1,116)	0,678	0,580	0,607	0,768	
Vintage	Classic	0,715	3,22 (1,265)	0,714	0,513	0,662	0,648	0,520
	Vintage		3,08 (1,176)	0,496	0,432	0,587	0,694	
	Origins		3,30 (1,138)	0,625	0,502	0,608	0,654	
	Tradition		3,53 (1,194)	0,784	0,568	0,719	0,613	
Preciousness	Sophisticated	0,725	4,13 (0,894)	0,633	0,472	0,603	0,726	0,644
	Glamorous		3,58 (1,114)	0,674	0,615	0,639	0,551	
	Chic		3,13 (1,231)	0,652	0,583	0,716	0,602	

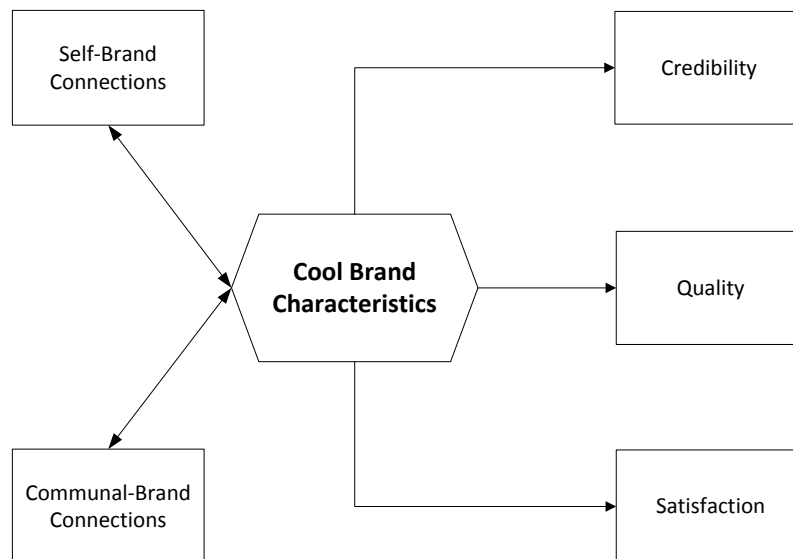
Source: Own elaboration based on SPSS output

Before moving to nomological and predictive validity, the various items of each construct were aggregated as well as items of the others measures. The five related variables were operationalized with 4 Credibility and Self-Brand connections items, 3 Communal-Brand connection and Customer Satisfaction items and 2 Perceived Quality items respectively.

5.2.3.2. Nomological Validity

The importance of establishing nomological validity has been well documented (Churchill, 1995; Bagozzi, 1984; Netemeyer, Durvasula and Lichtenstein, 1991). Nomological Validity is the degree to which a construct behaves as it should within a system of related constructs, and according to Forsythe (2006) researchers have noted the need for a broader research focus, building on more general theories that link multiple constructs. Consequently, to establish nomological validity, we examine how well the Cool Brand Characteristics scale relates to other variables and the proposed nomological network (figure 7) explain the role of the Cool Brand Characteristics. After the qualitative research, in addition to Cool Brand Characteristics, questionnaires included five customer outcome scales measuring brand credibility, perceived quality, customer satisfaction, self-brand connection and communal-brand connection. These five measures are expected to be positively associated with Cool Brand Characteristics.

Figure 7 – Nomological validity Framework



Source: Own elaboration

According to literature review we expected that self-brand connection and communal-brand connection lead to a positive evaluation of the Cool Brand Characteristics. However, we can also consider, based on the results of focus groups sessions and in depth interviews, that consumer perceptions of Cool Brand Characteristics

can reinforce his/her self and communal brand connection to the cool brand. Consequently, the scale was investigated and given that the Cool Brand Characteristics are antecedents of individual feelings or consumers' behaviours, we may determine the effectiveness of Cool Brand Characteristics in explaining and predicting future consumer behaviours.

To show if a measure has nomological validity, the correlation between the measure and other related constructs should behave as expected in theory (Churchill 1995), positively correlated. To assess it, we use the Pearson's correlation measure that is used to find a correlation between at least two continuous variables (Hair et. al, 2006). Hence, results of these correlations are summarized on table 16.

Table 16 - Pearson Correlation - Cool Brand Characteristics and other variables

Pearson correlation	Cool Brand Characteristics						
	Contemporary	Singularity	Sub-Group	Remarkable Experience	Social Awareness	Vintage	Preciousness
Contemporary	0,748						
Singularity	0,665**	0,747					
Sub-Group	0,400**	0,343**	0,773				
Remarkable Experience	0,543**	0,516**	0,434**	0,805			
Social Awareness	0,443**	0,382**	0,220**	0,482**	0,792		
Vintage	0,272**	0,357**	0,363**	0,450**	0,347**	0,721	
Preciousness	0,504**	0,466**	0,534**	0,405**	0,252**	0,411**	0,803
Brand Credibility	0,633**	0,620**	0,326**	0,612**	0,594**	0,407**	0,424**
Perceived Quality	0,565**	0,560**	0,300**	0,452**	0,331**	0,363**	0,429**
Consumer Satisfaction	0,610**	0,546**	0,364**	0,706**	0,376**	0,282**	0,412**
Self-brand connection	0,513**	0,479**	0,335**	0,653**	0,526**	0,283**	0,392**
Communal-brand connection	0,391**	0,412**	0,485**	0,611**	0,377**	0,344**	0,359**

Source: Own elaboration based on SPSS output

Remarks of table 16:

- ** . Correlation is significant at the 0,01 level (2-tailed).
- Sig. (2-tailed) it is always 0,000.
- The elements in the sub-diagonal are correlation coefficients and the bold elements in diagonal represents square root of AVE. For discriminant validity, diagonal elements should be larger than off-diagonal elements in the same row and column.

Given the predicted positive association between the seven Cool Brand Characteristics sub scales and the five outcome variables, correlations were examined to assess nomological validity. All resulting correlations were positive and statistically significant ($p < 0,001$). Therefore the hypothetical correlations are fully supported and the associations are now discussed by construct. However, due to the fact that some discussion about predictive validity is still necessary, the theoretical conclusions of nomological validity will be all gathered and explained in the third part of this dissertation.

The construct **Contemporary** correlates strongly and consistently with the outcome variables: Brand Credibility (0,633), Perceived Quality (0,565), Consumer Satisfaction (0,610), Self-brand connection (0,513) and Communal-brand connection (0,391).

The **Singularity** construct correlates significantly and consistently with all outcome variables: Brand Credibility (0,620), Perceived Quality (0,560), Consumer Satisfaction (0,546), Self-brand connection (0,479) and Communal-brand connection (0,412).

The dimension **Sub-Group** had a positive association with all five related measures but stronger correlation with three: Consumer Satisfaction (0,364), Self-brand connection (0,335) and Communal-brand connection (0,485). Consumers appreciate a cool brand that can bring status and some feeling of group belonging.

Remarkable Experience had the strongest and most consistent correlations for the Cool Brand Characteristics dimensions with the five outcome variables: Brand Credibility (0,612), Perceived Quality (0,452), Consumer Satisfaction (0,706), Self-Brand connection (0,653) and Communal-brand connection (0,611).

The dimension **Social Awareness** correlates in particular with Brand Credibility (0,594), Consumer Satisfaction (0,376), Self-brand connections (0,526) and Communal-brand connections (0,377).

The weaker dimension but still with significant correlation is **Vintage** with positive association in particular with Brand Credibility (0,407), Perceived Quality (0,363) and Communal-brand connection (0,344).

Preciousness dimension correlates positively with the five outcome variables: Brand Credibility (0,424), Perceived Quality (0,429), Consumer Satisfaction (0,412), Self-brand connection (0,392) and Communal-brand connection (0,359).

The results show that the measures correlated in a manner predicted by theory and qualitative research, supporting nomological validity.

5.2.3.3. Predictive Validity

Predictive validity is demonstrated by the correlation between the instrument and the criterion variable (Nunnally and Bernstein, 1994). To assess predictive validity of the Cool Brand Characteristics scale, measures of: Brand Credibility, Perceived Quality, Consumer Satisfaction, Self-brand connection and Communal-brand connection were employed as the criterion variable. Since predictive validity is shown by a significant correlation between two focal constructs, we hypothesized that all seven cool brand constructs would be positively correlated with this measures as suggested by Bagozzi and Yi (1988).

The measures were regressed on the seven aggregated Cool Brand Characteristics constructs. The 32 Cool Brand Characteristics items measuring the seven respective dimensions were aggregated to seven composite variables as referred previously. Given the research nomological network for the Cool Brand Characteristics consequents, multiple regressions were carried out in order to test if Cool Brand Characteristics positively affects the: Brand Credibility; Perceived Quality; Consumer Satisfaction; Self-Brand Connection; Communal-Brand Connection.

Below are presented the results obtained with multiple linear regression models as well as in table 17 and 18 a summary results is shown.

Brand Credibility: From the table 17 and 18 (credibility columns), it appears that 60,9% of Brand Credibility is explained ($R^2=0,609$) by the Cool Brand Characteristics. The F test has associated a reduced level of significance ($p < 0,05$), which leads to rejection of

the null hypothesis that the coefficients of the parameters of the independent variables are zero and this shows that linear regression is valid globally.

With regard to the tests of individual significance, the variables: Contemporary, Singularity, Remarkable Experience and Social Awareness show statistical significance at the usual significance level of 1, 5 and 10%. In its turn the variable Vintage is significant at 5% and 10% to explain the Brand Credibility. For the variables: Sub-Group and Preciousness are not statistically significant in explaining the Brand Credibility.

Perceived Quality: From the 17 and 18 (quality columns), it appears that 41,7 % of Perceived Quality is explained ($R^2 = 0,417$) by the Cool Brand Characteristics. The F test has associated a reduced level of significance ($p < 0,05$), which leads to rejection of the null hypothesis that the coefficients of the parameters of the independent variables are zero and this shows that linear regression is valid globally.

With regard to the tests of individual significance, the variables: Contemporary, Singularity and Vintage show statistical significance at the usual significance level of 1, 5 and 10%. In its turn the variable Remarkable Experience and Preciousness are significant at 5 and 10% to explain the Perceived Quality. For the variables: Sub-Group and Social Awareness are not statistically significant in explaining the Perceived Quality.

Consumer Satisfaction: From tables below (satisfaction columns), it appears that 58.4 % of Consumer Satisfaction is explained ($R^2=0,584$) by the Cool Brand Constructs. The F test has associated a reduced level of significance ($p < 0,05$), which leads to rejection of the null hypothesis that the coefficients of the parameters of the independent variables are zero and this shows that linear regression is valid globally.

Contemporary, Singularity, Remarkable Experience and Vintage variables show statistical significance at the usual significance level of 1, 5 and 10%. In its turn the variable Preciousness is significant at 10% to explain the Consumer Satisfaction. For the variables: Sub-Group and Social Awareness are not statistically significant in explaining the Consumer Satisfaction.

Self-Brand Connection: From tables below (self-brand connection columns), it appears that 51,2 % of self-brand connections is explained ($R^2=0,519$) by the Cool Brand

Characteristics. The F test has associated a reduced level of significance ($p < 0,05$), which leads to rejection of the null hypothesis that the coefficients of the parameters of the independent variables are zero and this shows that linear regression is valid globally.

Look upon the tests of individual significance, the variables: Remarkable Experience, Social Awareness, Vintage and Preciousness show statistical significance at the usual significance level of 1, 5 and 10%. In its turn the variable Singularity is significant at 5% and the variable Contemporary at 10% to explain the self- brand connection. For the variables: Sub-Group is not statistically significant in explaining the self-brand connection.

Communal-Brand Connection: From tables below (self-brand connection columns), it appears that 44,7% of self-brand connections is explained ($R^2=0,447$) by the Cool Brand Characteristics. The F test has associated a reduced level of significance ($p < 0.05$), which leads to rejection of the null hypothesis that the coefficients of the parameters of the independent variables are zero and this shows that linear regression is valid globally. With regard to the tests of individual significance, the variables: Sub-Group, Remarkable Experience, Social Awareness, show statistical significance at the usual significance level of 1, 5 and 10%. In its turn the variable Singularity is significant at 5% to explain the communal-brand connection. For the variables Contemporary, Vintage and Preciousness are not statistically significant in explaining the self-brand connection.

These positive relationships provide support for the predictive validity of our Cool Brand Characteristics Scale.

All measures had good reliability, with composite reliabilities larger than 0,60 Bagozzi and Yi (1988) and all indicators had coefficients of determination (R^2) above 0,40. Taken collectively, these indices suggest a good model fit.

Table 17 – Linear Regression

	Brand Credibility		Perceived Quality		Consumer Satisfaction		Self-Brand Connection		Communal-Brand Connection	
	Beta	t value	Beta	t value	Beta	t value	Beta	t value	Beta	t value
Contemporary	0,217	5,773***	0,278	6,041***	0,242	6,247***	0,069	1,661*	-0,060	-1,344
Singularity	0,228	6,435***	0,246	5,700***	0,119	3,260***	0,089	2,276**	0,101	2,389**
Sub-Group	-0,041	-1,327	-0,037	-0,985	-0,003	-0,090	0,006	0,160	0,266	7,174***
Remarkable Experience	0,207	6,019***	0,085	2,033**	0,538	15,208***	0,447	11,752***	0,427	10,466***
Social Awareness	0,284	9,460***	0,011	0,300	-0,021	-0,680	0,253	7,601***	0,100	2,813***
Vintage	0,072	2,379**	0,128	3,473***	-0,085	-2,718***	-0,105	-3,131***	0,000	-0,015
Preciousness	0,045	1,364	0,105	2,578**	0,058	1,697*	0,111	3,012***	0,003	0,066

Notes: **For all measures** (df1=7 ; df2=625 ; Sig. F change= 0)

***p<0,01,**p<0,05,*p<0,1

Source 1: Own elaboration based on SPSS output for Linear Regression (Coefficients tables).

Table 18 – Regressions: Model Summary

	R	R square	Adjusted R Square	Std. Error of the Estimate	F change	Durbin-Watson
Brand Credibility	0,780 ^a	0,609	0,604	0,44270	138,829	2,150
Perceived Quality	0,646 ^a	0,417	0,410	0,54043	63,861	2,152
Consumer Satisfaction	0,764 ^a	0,584	0,579	0,50623	125,285	2,078
Self-Brand Connection	0,720 ^a	0,519	0,514	0,55613	96,355	2,144
Communal-Brand Connection	0,668 ^a	0,447	0,440	0,80360	72,035	2,064

a) Predictors: (Constant), Preciousness, Social Awareness, Vintage, Singularity, Sub-Group, Remarkable Experience, Contemporary.

Source 2: Own elaboration based on SPSS output for Linear Regression (Model Summary tables)

Third Part :: Conclusions, Limitations and Future Research

Conclusions

This dissertation describes the development and validation of a scale to measure Cool Brand Characteristics, reflecting how consumers perceive a cool brand. Although a few efforts to understand cool brands have been studied in previous research (e.g, Gurrieri's, 2009; Nancarrow, Nancarrow and Page, 2001; Southgate, 2003; Bird and Tapp, 2008), none reflect the multidimensional nature of cool brand or have evidence for their validity. This research is in continuity with the conclusions of the studies cited, but goes further, overcoming those gaps with the conceptualization of Cool Brand Characteristics and demonstrating the existence of associations with other constructs (brand credibility, perceived quality, consumer satisfaction, self-brand connection and communal-brand connection). Effectively, we show that the proposed seven-dimensional scale (Contemporary, Singularity, Sub-group, Remarkable Experience, Social Awareness, Vintage and Preciousness) was stable, valid and useful to measure cool brands. This way, emerge a potential construct in branding literature with the intention to better understand the relationship between the brand and the consumer.

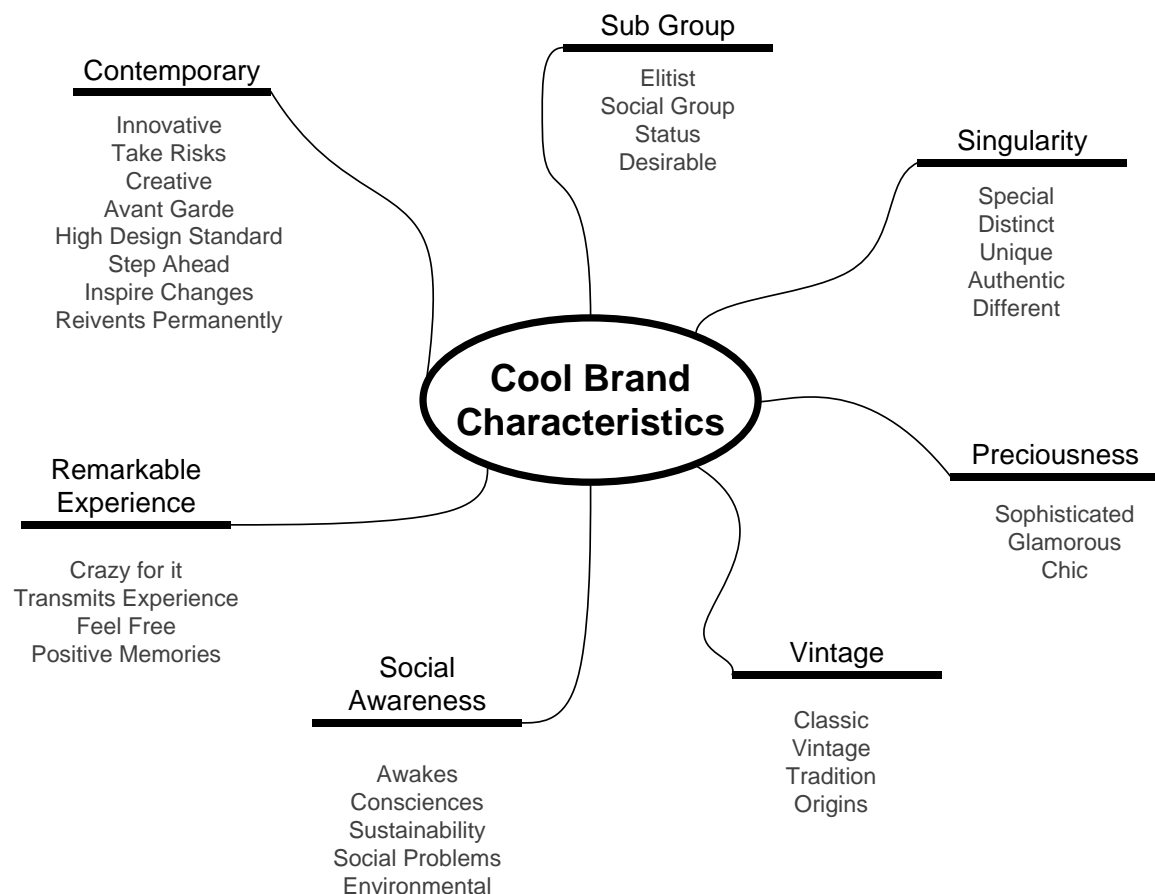
Initially, we defined our construct as "Consumers' perception of Cool Brand Characteristics in Portugal", and together with the main purpose of seeking to identify Cool Brand Characteristics, an exploratory qualitative inquiry and quantitative assessment were applied, in an effort to better understand the devotion consumers have toward brands, achieving this way the aims of the dissertation.

In order to accomplish the objectives, we developed an empirical study but first off all we have explored the theoretical background (brand and consumer, building brands process and cool brands) to comprehend what has been done earlier. Then, 4 focus groups sessions and 21 in depth interviews were realized in order to understand the consumer perception of the word cool and cool brands as well as what the consumer expects or feels about a cool brand. Based on information gathered from the

inquiries and the literature review, 81 hypothetical cool brand items were generated and also 16 items from other measures were added. We decide to include these items by hypothetical relation with cool brands. After creating the items, a survey applied to a first sample of 416 consumers allowed the refinement of the scale, creating a provisional cool brand scale with 53 items. A second sample of 633 consumers allowed the purification, stability and validity assessment of the final scale with 32 items. Some characteristics were eliminated, not because the scale was poorly developed but because the cool brand construct is closely related to consumer behaviour what makes it of difficult qualification.

The two samples contributed to a multidimensional scale of 7 constructs, which measure Cool Brand Characteristics as shown on figure below:

Figure 8 – Cool Brand Characteristics Figure



Source – Own elaboration based on scale development process

The development of the instrument relied on appropriate scale development procedures, supported by information gained from both qualitative inquiry and quantitative analysis. The results from the two national samples supported the proposed measures of Cool Brand Characteristics in terms of unidimensionality, construct (convergent and discriminant) validity as well as nomological and predictive validity.

More specifically, internal consistency analysis, item analysis, exploratory and confirmatory factor analysis supported the construct validity (convergent and discriminant) and unidimensionality of the 7 dimensions of Cool Brand Characteristics. This scale demonstrated further evidence of nomological validity; scores on the cool brand characteristic scale were positively and significantly correlated, as hypothesized, with scores on measures of 5 other constructs to which they should be correlated: brand credibility, perceived quality, consumer satisfaction, self-brand connection and communal-brand connection. According to literature review we expected that self-brand connection and communal-brand connection lead to a positive evaluation on the results of the Cool Brand Characteristics. However, we can also consider that consumer perceptions of Cool Brand Characteristics can reinforce his/her self and communal brand connection to the cool brand. Furthermore, Cool Brand Characteristics were determined to be a positive predictor of all these measures with all having a good reliability and with the majority presenting statistical significance. Taking collectively, these indices of Cool Brand Characteristics scale suggest a good model fit.

Thus, considering also the important qualitative research, we realize that the concept of cool brands is well characterized in this 7 dimensional scale. Looking at the items under Contemporary category (innovative, take risks, creative, avant-garde, high standard design, step ahead, inspires changes and reinvents permanently) it seems that cool brands are highly associated with what is modern, with new trends and also with what is extremely dynamic. According to our scale, being a cool brand is also to be Singular, and the characteristics listed under this theme (special, distinct, unique, authentic and different) show exactly what that represents for consumer. The dimension Sub-Group transmits the idea of group belonging through cool brands. Items under this theme (elitist, social-group, status and desirable) represent the consumer feeling or

desire of being part of a special group through a cool brand. The Remarkable Experience construct show that a brand to be cool must mark the consumer and is highly relevant because of its close linkage with brand consumers' experiences. All 4 items under this theme seem to fit the construct (crazy for it, transmits experience, feel free, positive memories). Social Awareness dimension is extremely related with nowadays, is a theme that is in vogue and the characteristics of this dimension (awakes consciences, sustainability, social problems, environmental) characterize what a cool brand should stand for. Considering the characteristics that are correlated with the Vintage construct (classic, vintage, tradition and origins) a cool brand must have something that makes us go back in time and remember. Preciousness dimension (sophisticated, glamorous and chic) seem to represent a cool brand as a brand that transmits an upper class or fancy experience.

This conceptualization of cool brands offers important theoretical and pragmatic implications for researchers and marketing specialists adding more value to marketing with another construct beyond e.g. brand tribalism, brand love, brand personality, brand relationships. Consequently, we conclude that researchers and brand managers can use the Cool Brand Characteristics scale as a valid and reliable way to measure the construct.

Thus, this dissertation enables managers to evaluate a brand in order to perceive what is lacking to consider the brand cool in the consumer perception. Brand managers may as well employ the scale to assess the brand's cool factor. For instance, brand specialists may determine whether their brands are cool or not, where their brands are weak in regard to coolness (cool factor), and also find out why their brands cannot achieve a specific sub-group market or specific age group. By specifying in detail the dimension of Cool Brand Characteristics that is most relevant, appropriate steps could be taken by companies to strengthen the brand, making it cooler. In conclusion, the scale developed here may provide brand managers a tool that could be employed to examine the Cool Brand Characteristics of their current and potential brands, thereby providing information that may guide future brands creation according with the cool consumer or marketing strategies.

Since understanding customers is fundamental to successful business strategies of organizations, brand managers could use our Cool Brand Characteristics dimensions to check their impact on important consequences. Our proposed measurement tool is suited to gather benchmark data in organizations. Brands specialists that are able to improve brand authenticity and emphasize the contemporary of the brand toward customers, for example, may be in a better position to increase consumer satisfaction and build brand credibility.

Limitations and Future Research

Despite the rigor of the method applied in this research, we can point out some limitations which can also be suggestions for futures avenues. The surveys were carried out transversal (cross-sectional), whose variables measurement occurred at similar times, preventing, therefore, to examine changes that might occur at different points of time, which would allow associations to verify and compare the results of this study. Continued vigilance is necessary, given the contemporary characteristics of the scale and the cool factor. Although quite comprehensive, the sample focuses mainly in university students and is limited to Portugal. Finally, little attention was given to the constructs that are part of scale validation, antecedents and consequents of Cool Brand Characteristics should have a greater scope.

With the aim of overcoming the limitations are also presented some proposals for future research. Therefore future research efforts should be directed toward using the scale with more diverse types of consumers, that is, consumers in different countries, consumers in a younger age group, consumers that are not university students and consumers from different professions. It would also be interesting that future studies test if the alteration of some items will improve the scale.

The scope of this research should also be expanded and this work would provide additional evidence for the reliability and validity of the scale. Discriminant and nomological validity should be evaluated by measuring additional constructs and testing their relationships with Cool Brand Characteristics. Further research could be done to determine the other constructs, particularly in the area of corporate image, brand tribalism, brand love and others that seems to be associated with Cool Brand Characteristics scale. Understanding how overall Cool Brand Characteristics as well as individual Cool Brand Characteristics dimensions affect actual consumer behaviours and ultimately important marketing metrics, such as purchase behaviour, sales and market share, is an important area of future research. Finally, it would also be useful to test the scale on different types of brands to understand whether there are different types of cool brands and the main dimensions that make the brand cool.

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Annexes

A.1. Questionnaire for first sample



Universidade
Aveiro

Este questionário faz parte integrante de um estudo sobre Marcas COOL. A informação recolhida será tratada de forma anónima e confidencial e analisada estatisticamente de forma global, tendo em conta todas as respostas obtidas.

Rui Lopes


COOL: (fixe, porreiro, baril)

Indique a marca que para si é a mais COOL _____.

Tendo em conta **essa Marca COOL**, manifeste o seu grau de acordo ou desacordo com cada uma das afirmações, numa escala de 1 a 5. (1 Discordo totalmente; 5 Concordo totalmente). Coloque um X na opção que corresponde à sua opinião

A Marca COOL é:	Discordo \longleftrightarrow Concordo				
	Totalmente			Totalmente	
Inovadora	1	2	3	4	5
Revivalista	1	2	3	4	5
Controversa	1	2	3	4	5
Mística	1	2	3	4	5
Sofisticada	1	2	3	4	5
Genial	1	2	3	4	5
Desportiva	1	2	3	4	5
Rebelde	1	2	3	4	5
Restrita	1	2	3	4	5
Simples	1	2	3	4	5
Nostálgica	1	2	3	4	5
Jovem	1	2	3	4	5
Dinâmica	1	2	3	4	5
Excitante	1	2	3	4	5
Revolucionária	1	2	3	4	5
Contemporânea	1	2	3	4	5
Especial	1	2	3	4	5
Irreverente	1	2	3	4	5
Que proporciona prazer	1	2	3	4	5

Inspiradora	1	2	3	4	5
É uma marca que arrisca	1	2	3	4	5
Prestigiante	1	2	3	4	5
Distinta	1	2	3	4	5
Glamorosa	1	2	3	4	5
Elitista	1	2	3	4	5
Alternativa	1	2	3	4	5
Cosmopolita	1	2	3	4	5
Old-school (estilo “escola-antiga”)	1	2	3	4	5
Ligada aos clientes	1	2	3	4	5
Única	1	2	3	4	5
Relaxada	1	2	3	4	5
Viciante	1	2	3	4	5

A Marca COOL...	Discordo Concordo				
	Totalmente				Totalmente
Faz aquilo que promete	1	2	3	4	5
Desperta consciências	1	2	3	4	5
Reflecte quem eu sou	1	2	3	4	5
É usada por pessoas como eu	1	2	3	4	5
Promove a sustentabilidade	1	2	3	4	5
Apresenta características retro	1	2	3	4	5
Faz parte de um determinado ritual	1	2	3	4	5
Tem visões que nenhuma outra teve	1	2	3	4	5
É uma marca com cariz sexual	1	2	3	4	5
Faz-me sentir envolvido emocionalmente	1	2	3	4	5
É uma marca autêntica	1	2	3	4	5
É uma marca com estilo	1	2	3	4	5
Pode-se associar a um determinado grupo de pessoas	1	2	3	4	5
Cria agitação e buzz	1	2	3	4	5

Atribui significados (eventos musicais, desportivos, festas)	1	2	3	4	5
É uma marca de natureza clássica	1	2	3	4	5
Provoca-me reacções positivas	1	2	3	4	5
Pelo que considero ser a Marca COOL...	<div>Discordo</div> <div> <div>Totalmente</div> <div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <div>Concordo</div> </div> <div>Totalmente</div>				
Eu identifico-me com a marca	1	2	3	4	5
É uma marca descontraída	1	2	3	4	5
Em termos de qualidade geral eu considero-a muito boa	1	2	3	4	5
Ela é ambientalmente responsável	1	2	3	4	5
Ao usar a marca comunico quem eu sou a outras pessoas	1	2	3	4	5
A qualidade da marca é elevada	1	2	3	4	5
Eu identifico-me com pessoas que usam a marca	1	2	3	4	5
A marca diz-me mais do que qualquer outra marca	1	2	3	4	5
A marca é diferente	1	2	3	4	5
Ao longo do tempo, a marca leva-me a acreditar que mantém as suas promessas	1	2	3	4	5
É uma marca com bom gosto	1	2	3	4	5
Sinto que pertenço a um clube que integra outros utilizadores da marca	1	2	3	4	5
É uma marca que é bastante criativa	1	2	3	4	5
A marca é de certa forma exclusiva	1	2	3	4	5
Os valores da marca vão de encontro ao meu estilo	1	2	3	4	5
O que a marca comunica é credível	1	2	3	4	5
É uma marca <i>avant-garde</i>	1	2	3	4	5
Há uma forte associação da marca a determinados ícons e/ou personalidades	1	2	3	4	5
É uma marca chique	1	2	3	4	5
A marca tem características vintage	1	2	3	4	5
É uma marca onde me revejo	1	2	3	4	5
A Marca COOL é uma marca que...	<div>Discordo</div> <div> <div>Totalmente</div> <div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <div>Concordo</div> </div> <div>Totalmente</div>				
Utiliza materiais reciclados	1	2	3	4	5

Faz-me sentir bem após a compra	1	2	3	4	5
Apresenta altos padrões de design	1	2	3	4	5
Está sempre um passo à frente	1	2	3	4	5
É informal	1	2	3	4	5
Deixa-me enlouquecido por ela	1	2	3	4	5
Inspira mudança	1	2	3	4	5
Faz-me sentir livre	1	2	3	4	5
Procura ultrapassar os limites	1	2	3	4	5
Reporta às origens	1	2	3	4	5
Apresenta uma elegância discreta	1	2	3	4	5
Deixa-me satisfeito após a decisão de compra	1	2	3	4	5
Transmite uma experiência	1	2	3	4	5
Cultiva uma certa inacessibilidade, o que faz dela apetecível	1	2	3	4	5
É necessariamente reconhecida	1	2	3	4	5
Apresenta valores muito específicos	1	2	3	4	5
Provoca espanto	1	2	3	4	5
Está consciente dos problemas sociais	1	2	3	4	5
Esforça-se por fazer aquilo que prometeu	1	2	3	4	5
Tem uma grande tradição	1	2	3	4	5
É original	1	2	3	4	5
Se reinventa permanentemente	1	2	3	4	5
Define determinado status	1	2	3	4	5
Corresponde (ou supera) as minhas expectativas	1	2	3	4	5
Associa-se a uma determinada cultura	1	2	3	4	5
Traz-me memórias positivas	1	2	3	4	5
Que choca	1	2	3	4	5
Ao utilizá-la sinto uma ligação com outras pessoas que usam a marca	1	2	3	4	5
Tem uma identidade em que se pode confiar	1	2	3	4	5
Não deixa de ser COOL por ser cara	1	2	3	4	5

Género: M ☐ ou F ☐

Idade: _____

Obrigado pela disponibilidade, Rui Lopes

A.2. SPSS Output for first sample (no iteration was performed)

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	15,63	19,297	19,297	15,63	19,297	19,297	5,936	7,328	7,328
2	4,47	5,518	24,815	4,47	5,518	24,815	4,073	5,029	12,357
3	3,76	4,643	29,457	3,76	4,643	29,457	4,053	5,004	17,361
4	3,456	4,266	33,724	3,456	4,266	33,724	3,33	4,112	21,473
5	2,604	3,215	36,939	2,604	3,215	36,939	3,174	3,918	25,391
6	2,261	2,792	39,73	2,261	2,792	39,73	3,161	3,902	29,293
7	2,071	2,556	42,287	2,071	2,556	42,287	3,036	3,748	33,042
8	1,969	2,43	44,717	1,969	2,43	44,717	3,01	3,716	36,758
9	1,761	2,174	46,891	1,761	2,174	46,891	2,691	3,322	40,08
10	1,598	1,973	48,864	1,598	1,973	48,864	2,511	3,1	43,18
11	1,495	1,846	50,71	1,495	1,846	50,71	2,092	2,582	45,762
12	1,403	1,732	52,442	1,403	1,732	52,442	2,01	2,482	48,245
13	1,287	1,588	54,03	1,287	1,588	54,03	1,868	2,306	50,551
14	1,235	1,524	55,554	1,235	1,524	55,554	1,648	2,034	52,585
15	1,181	1,457	57,012	1,181	1,457	57,012	1,644	2,03	54,614
16	1,145	1,413	58,425	1,145	1,413	58,425	1,578	1,948	56,562
17	1,076	1,329	59,754	1,076	1,329	59,754	1,541	1,902	58,465
18	1,067	1,318	61,071	1,067	1,318	61,071	1,507	1,861	60,325
19	1,041	1,285	62,357	1,041	1,285	62,357	1,402	1,731	62,056
20	1,012	1,249	63,605	1,012	1,249	63,605	1,255	1,549	63,605
21	0,971	1,199	64,804						
22						

Extraction Method: Principal Component Analysis.

A.3. First sample final results

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	12,716	23,993	23,993	12,716	23,993	23,993	4,948	9,336	9,336
2	3,153	5,949	29,941	3,153	5,949	29,941	3,518	6,638	15,974
3	2,928	5,525	35,466	2,928	5,525	35,466	3,269	6,167	22,141
4	2,664	5,026	40,492	2,664	5,026	40,492	3,229	6,092	28,233
5	1,894	3,573	44,065	1,894	3,573	44,065	3,153	5,95	34,183
6	1,746	3,295	47,36	1,746	3,295	47,36	2,849	5,375	39,558
7	1,659	3,131	50,491	1,659	3,131	50,491	2,615	4,933	44,491
8	1,481	2,795	53,285	1,481	2,795	53,285	2,46	4,642	49,133
9	1,284	2,423	55,708	1,284	2,423	55,708	2,304	4,348	53,48
10	1,115	2,104	57,812	1,115	2,104	57,812	2,296	4,332	57,812
11	0,969	1,829	59,642						
12						

Extraction Method: Principal Component Analysis.

Item Statistics

	Mean	Std. Deviation	N
Innovative	4,27	0,78	416
Sophisticated	4,05	0,94	416
Genial	4,11	0,881	416
Casual	3,41	1,325	416
Rebel	3,34	1,261	416
Young	4,2	0,932	416
Dynamic	4,3	0,759	416
Revolutionary	3,74	1,052	416

Special	4	0,918	416
Irreverent	3,7	1,078	416
Pleasant	3,83	1,024	416
Inspirer	3,85	0,941	416
Takes Risks	3,87	1,039	416
Prestigious	3,97	0,974	416
Distinct	4,11	0,855	416
Glamorous	3,31	1,141	416
Elitist	2,98	1,273	416
Connected to the Client	3,85	0,95	416
Unique	3,84	1,105	416
Addictive	3,63	1,139	416
Awakes Consciences	3,37	1,083	416
Promotes Sustainability	3,05	1,074	416
Visions that any other brand had	3,61	1,129	416
Emotional	2,88	1,261	416
Authentic	4,13	0,89	416
Stylish	4,33	0,795	416
Associated with a Particular Social Group	3,47	1,293	416
Creates Buzz	3,34	1,155	416
Classic	2,48	1,228	416
Gives Positive Reactions	4,06	0,84	416
Environmental Responsible	3,32	0,947	416
Different	3,86	0,894	416
Creative	4,21	0,807	416
Exclusive	3,39	1,262	416
Avant-garde	3,54	1,011	416
Chic	2,83	1,292	416
Vintage	2,64	1,204	416
High Standard Design	4,02	0,922	416
Always one Step Ahead	3,98	0,847	416

Lets me crazy for it	2,92	1,228	416
Inspires Changes	3,59	1,063	416
Makes me feel Free	3,54	1,138	416
On the Edge	3,72	1,024	416
Returns to Origins	2,62	1,161	416
Positive Experience	3,48	1,141	416
Small Inaccessibility makes it Desirable	2,98	1,336	416
Aware of Social Problems	3,03	1,149	416
Tradition	3,54	1,152	416
Original	4,34	0,779	416
Reinvents Permanently	4,04	0,932	416
Ascribes certain Status	3,37	1,164	416
Associated with some Culture	3,25	1,176	416
Brings Positive Memories	3,64	1,093	416

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Innovative	186,66	670,586	0,458	0,427	0,929
Sophisticated	186,88	670,345	0,379	0,395	0,929
Genial	186,82	664,98	0,527	0,484	0,929
Casual	187,52	674,151	0,2	0,374	0,931
Rebel	187,59	667,93	0,309	0,526	0,93
Young	186,73	675,57	0,273	0,423	0,93
Dynamic	186,63	671,537	0,447	0,463	0,929
Revolutionary	187,19	659,352	0,541	0,474	0,928
Special	186,94	662,81	0,551	0,534	0,928
Irreverent	187,23	664,268	0,437	0,456	0,929
Pleasant	187,1	665,984	0,429	0,382	0,929
Inspirer	187,08	662,75	0,538	0,494	0,928

Takes Risks	187,06	664,291	0,454	0,512	0,929
Prestigious	186,96	663,914	0,495	0,518	0,929
Distinct	186,82	665,669	0,528	0,537	0,929
Glamorous	187,62	662,588	0,439	0,557	0,929
Elitist	187,95	661,988	0,398	0,529	0,929
Connected to the Client	187,08	668,365	0,416	0,409	0,929
Unique	187,09	658,835	0,522	0,545	0,928
Addictive	187,3	662,257	0,446	0,406	0,929
Awakes Consciences	187,56	663,321	0,452	0,402	0,929
Promotes Sustainability	187,88	671,13	0,313	0,494	0,93
Visions that any other brand had	187,32	662,145	0,452	0,484	0,929
Emotional	188,06	657,904	0,467	0,429	0,929
Authentic	186,8	664,65	0,529	0,555	0,929
Stylish	186,6	669,175	0,483	0,508	0,929
Associated with a Particular Social Group	187,46	664,479	0,353	0,44	0,93
Creates Buzz	187,59	660,319	0,472	0,451	0,929
Classic	188,45	682,454	0,089	0,317	0,932
Positive Reactions	186,87	669,306	0,453	0,451	0,929
Environmental Responsible	187,61	673,222	0,317	0,43	0,93
Different	187,07	662,517	0,573	0,529	0,928
Creative	186,72	668,467	0,493	0,52	0,929
Exclusive	187,54	658,474	0,457	0,458	0,929
Avant-garde	187,39	663,641	0,48	0,374	0,929
Chic	188,1	660,744	0,411	0,58	0,929
Vintage	188,29	673,612	0,234	0,345	0,931
High Standard Design	186,91	666,158	0,476	0,503	0,929
Always one Step Ahead	186,95	660,745	0,648	0,674	0,928
Lets me crazy for it	188,01	657,187	0,492	0,559	0,929
Inspires Changes	187,34	658,252	0,556	0,577	0,928
Makes me feel Free	187,39	659,758	0,49	0,584	0,929
On the Edge	187,21	659,169	0,56	0,581	0,928

Returns to Origins	188,31	668,99	0,322	0,423	0,93
Gives Positive Experience	187,45	655,845	0,557	0,52	0,928
Small Inaccessibility makes it Desirable	187,95	654,45	0,489	0,553	0,929
Aware of Social Problems	187,9	665,376	0,388	0,401	0,929
Tradition	187,39	670,589	0,298	0,41	0,93
Original	186,59	667,823	0,528	0,577	0,929
Reinvents Permanently	186,89	666,124	0,472	0,435	0,929
Ascribes certain Status	187,56	657,926	0,509	0,566	0,928
Associated with some Culture	187,68	660,507	0,46	0,482	0,929
Brings Positive Memories	187,29	661,457	0,481	0,468	0,929

A.4. SPSS output for 3 sub-samples (communalities and eignvalue)

Communalities

Sub-sample 1	Extracti on	Sub-sample 2	Extraction	Sub-sample 3	Extraction
A.Innovative	,673	A.Innovative	,668	A.Innovative	,625
A.Sophisticated	,600	A.Sophisticated	,640	A.Sophisticated	,619
A.Special	,503	A.Special	,580	A.Special	,615
A.TakesRisks	,552	A. TakesRisks	,460	A. TakesRisks	,474
A.Distinct	,604	A.Distinct	,666	A.Distinct	,565
A.Glamorous	,677	A.Glamorous	,688	A.Glamorous	,723
A.Unic	,631	A.Unic	,651	A.Unic	,624
A.Elitist	,659	A.Elitist	,634	A.Elitist	,624
A.Awakesconsciences	,688	A. Awakesconsciences	,654	A. Awakesconsciences	,587
A.PromotesSustainability	,763	A.PromotesSustainability	,743	A.PromotesSustainability	,721
A.Authentic	,591	A.Authentic	,591	A.Authentic	,587
A.SocialGroup	,634	A.SocialGroup	,579	A.SocialGroup	,466
A.Classic	,679	A.Classic	,624	A.Classic	,703
A.EnvironmentalResponsible	,668	A.EnvironmentalResponsible	,618	A.EnvironmentalResponsible	,709
A.Different	,534	A.Different	,627	A.Different	,629
A.Creative	,721	A.Creative	,736	A.Creative	,742

A.Avant.garde	,657	A.Avant.garde	,675	A.Avant.garde	,681
A.Chic	,729	A.Chic	,723	A.Chic	,708
A.Vintage	,649	A.Vintage	,643	A.Vintage	,568
A.CrazyforIT	,580	A.CrazyforIT	,601	A.CrazyforIT	,634
A.Design	,613	A.Design	,587	A.Design	,636
A.StepAhead	,749	A.StepAhead	,673	A.StepAhead	,728
A.InspiresChanges	,636	A.InspiresChanges	,592	A.InspiresChanges	,660
A.Status	,723	A.Status	,687	A.Status	,701
A.ReinventsPermanently	,610	A.ReinventsPermanently	,620	A.ReinventsPermanently	,638
A.Origins	,604	A.Origins	,620	A.Origins	,616
A.TransmitsExperience	,669	A.TransmitsExperience	,634	A.TransmitsExperience	,594
A.Desirable.Inaccessibility	,617	A.Desirable.Inaccessibility	,573	A.Desirable.Inaccessibility	,608
A.AwareofSocialProblems	,564	A.AwareofSocialProblems	,627	A.AwareofSocialProblems	,612
A.Tradition	,676	A.Tradition	,716	A.Tradition	,735
A.FeelFree	,653	A.FeelFree	,669	A.FeelFree	,555
A.PositiveMemories	,645	A.PositiveMemories	,700	A.PositiveMemories	,710

Total Variance Explained - Sub-Sample 1 (N=290)

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	9,974	31,168	31,168	9,974	31,168	31,168	4,453	13,916	13,916
2	2,645	8,266	39,434	2,645	8,266	39,434	3,126	9,768	23,683
3	2,570	8,032	47,466	2,570	8,032	47,466	3,072	9,600	33,283
4	1,756	5,487	52,952	1,756	5,487	52,952	2,804	8,762	42,044
5	1,448	4,524	57,477	1,448	4,524	57,477	2,712	8,475	50,519
6	1,137	3,552	61,029	1,137	3,552	61,029	2,286	7,142	57,661
7	1,024	3,201	64,230	1,024	3,201	64,230	2,102	6,568	64,230
8	,849	2,652	66,882						
...						

Total Variance Explained - Sub-Sample 2 (N=290)

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	9,561	29,879	29,879	9,561	29,879	29,879	4,865	15,203	15,203
2	2,863	8,946	38,825	2,863	8,946	38,825	3,162	9,882	25,085
3	2,481	7,753	46,578	2,481	7,753	46,578	3,026	9,456	34,541
4	1,665	5,202	51,780	1,665	5,202	51,780	2,759	8,622	43,163
5	1,578	4,931	56,710	1,578	4,931	56,710	2,669	8,340	51,503
6	1,274	3,980	60,690	1,274	3,980	60,690	2,028	6,337	57,840
7	1,076	3,362	64,053	1,076	3,362	64,053	1,988	6,213	64,053
8	,912	2,849	66,901						
...						

Total Variance Explained - Sub-Sample 3 (N=270)

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	9,873	30,853	30,853	9,873	30,853	30,853	4,960	15,500	15,500
2	2,790	8,719	39,572	2,790	8,719	39,572	3,201	10,004	25,504
3	2,423	7,570	47,143	2,423	7,570	47,143	2,933	9,165	34,669
4	1,615	5,048	52,190	1,615	5,048	52,190	2,469	7,715	42,384
5	1,421	4,442	56,632	1,421	4,442	56,632	2,427	7,585	49,969
6	1,171	3,661	60,293	1,171	3,661	60,293	2,221	6,941	56,910
7	1,101	3,442	63,735	1,101	3,442	63,735	2,184	6,825	63,735
8	,965	3,014	66,749						
...						

A.5. SPSS output of second sample (consolidated)

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0,922
Bartlett's Test of Sphericity	Approx. Chi-Square	9378,423
	df	496
	Sig.	0

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	10,09	31,537	31,537	10,09	31,537	31,537	4,58	14,326	14,326
2	2,576	8,05	39,587	2,576	8,05	39,587	3,03	9,469	23,795
3	2,286	7,145	46,732	2,286	7,145	46,732	2,86	8,92	32,715
4	1,61	5,033	51,765	1,61	5,033	51,765	2,67	8,343	41,059
5	1,365	4,266	56,031	1,365	4,266	56,031	2,66	8,306	49,365
6	1,118	3,492	59,523	1,118	3,492	59,523	2,2	6,862	56,227
7	1,081	3,379	62,902	1,081	3,379	62,902	2,14	6,676	62,902
8	0,864	2,701	65,603						
9						

Extraction Method: Principal Component Analysis.

Factor loadings

Rotated Component Matrix^a

	Component						
	1	2	3	4	5	6	7
A.Innovative	,650	,006	-,091	,211	,149	,354	-,091
A.Sophisticated	,381	,050	,093	,206	,059	,633	-,020

A.Special	,174	,343	,048	,562	,035	,310	-,012
A.TakesRisks	,565	,065	-,001	,219	,217	,149	-,001
A.Distinct	,292	,040	,112	,597	,075	,223	,198
A.Glamorous	,119	,149	,220	,289	,075	,674	,103
A.Unic	,288	,088	,100	,720	,171	,031	,055
A.Elitist	,043	,000	,664	,279	,027	,356	,000
A.AwakesConsciences	,218	,168	,023	,173	,697	,021	,030
A.PromotesSustainability	,101	,151	,018	,128	,822	,087	-,026
A.Authentic	,289	,227	-,003	,652	,113	,063	,122
A.SocialGroup	,095	,104	,726	-,032	-,001	,033	,044
A.Classic	-,060	-,048	,041	,112	,117	,343	,714
A.EnvironmentalResponsible	,182	,109	,078	,046	,750	,073	,175
A.Different	,457	,145	,144	,555	,091	-,020	,136
A.Creative	,774	,122	,011	,259	,183	,053	,091
A.Avant.garde	,762	,061	,090	,142	,093	,194	,018
A.Chic	,191	,120	,445	-,046	,051	,652	,193
A.Vintage	,090	,266	,148	-,112	-,028	,475	,496
A.CrazyforIT	,107	,596	,293	,271	,108	,127	,127
A.Design	,631	,209	,364	,110	,034	,111	,017
A.StepAhead	,724	,267	,220	,196	,056	,048	,096
A.InspiresChanges	,510	,485	,244	,090	,230	,055	-,040
A.Status	,150	,216	,762	,011	,134	,130	,094
A.ReinventsPermanently	,686	,232	,184	,165	,136	-,029	,120
A.Origins	,126	,368	,173	,081	,161	-,062	,625
A.TransmitsExperience	,272	,664	,169	,175	,175	,110	,138
A.Desirable.Inaccessibility	,136	,159	,705	,133	,063	,093	,180
A.AwareofSocialProblems	,124	,225	,105	,014	,678	-,030	,263
A.Tradition	,059	,122	,105	,217	,156	-,057	,784
A.FeelFree	,109	,758	,139	,081	,241	,083	,081
A.PositiveMemories	,198	,758	,035	,126	,174	,065	,149

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 7 iterations.